

Twin Peaks! The X-Files! Don S. Davis!

Wrapped in Plastic

A man in a dark suit and tie stands over a woman in a dark, low-cut dress. The woman is sitting on a chair, looking up at the man. The background is a warm, orange-red color, possibly a curtain or wall. The floor has a checkered pattern.

No. 54

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The Red Room:

**What's it
all about?**

SO WHY IS WIP 54 SO LATE?

Well, here it is at last—*Wrapped in Plastic* 54. In case some of you are wondering (and judging by e-mail and phone calls, we know some of you are), we'd like to tell you why this issue was delayed.

We spent much of July and August working with Artisan Entertainment on the upcoming (December 4) DVD release of the first season of *Twin Peaks*. During that time we conducted a new, videotaped interview with Mark Frost for the supplementary section of the disc. We supplied pieces of our "Unseen *Twin Peaks*" articles as well as audio tapes of all the interviews that have appeared in *WIP*. We also contributed material for the disc liner notes, sometimes writing material ourselves, and sometimes assisting others hired by Artisan. Finally, we, ourselves, were inter-

viewed for the disc.

We realized that all of this was putting a strain on our schedule—even *WIP* 53 shipped about a week later than we would have liked—but we believe this DVD is going to be a major event for *Twin Peaks* fans, and we wanted to assist in any way that we could to help insure that it was the best it could be. We assumed our readers would agree with us that the DVD should be a priority.

The DVD project alone was enough to put us behind schedule, but other events conspired to slow us down. First, we moved the *WIP* office to a new location (only a couple of miles from the old location, but nevertheless a time-consuming task) and, simultaneously, we began working on a new online store through which readers may order *WIP* (and *Spectrum*) subscriptions, back issues, and other assorted

goodies. (As of this writing *www.wrappedinplastic.com* is not quite ready, though it should be by the time you are reading this. Check the *WIP* and *Spectrum* Web sites—www.wrappedinplastic.com and www.spectrum-mag.com—for the latest information.) In between everything else, we worked with Chris Moeller to create a line of *WIP*-t-shirts and mugs (see below!).

So in between all of those projects, we still had a new issue of *WIP* to finish—and, at that, one featuring a lengthy new *Twin Peaks* essay seeking to unravel one of the most intriguing mysteries of the show. Well, here it is! Rest assured, we are already at work on the next two issues (*WIP* 55 and 56) and are striving to be back on schedule by the end of the year. Thanks for being patient with us.



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Vol. 1 #54

2 Strolling Through the Red Room

What is the Red Room all about? And how did it change through the course of Twin Peaks and then Fire Walk With Me? We think we have some answers!

13 The Art of Don S. Davis

Maj. Briggs is quite an artist!

18 Letters

Lots of response to the WIP 53 article on the final episode of Twin Peaks, including a note from Harley Peyton!

25 The World Spins

The Twin Peaks pilot finally arrives on DVD, and some news from the U.K.

27 X-Files Extra!

Reviews of the third-season DVD and a new book.

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Strolling through the Red Room

It's undeniable that the Red Room plays an important role in the *Twin Peaks* saga. Not only are the Red Room scenes some of the most memorable of the series—it would not be an overstatement to say iconic—but the final events of both *Fire Walk With Me* and (except for a brief epilogue) the television series take place there.

However, during the course of the show and the feature film, the Red Room undergoes an evolution. The Red Room of the third episode is not the Red Room of the final episode, which is not the Red Room of *FWWM*. Just as many of the characters change during the course of the show, so does the identity and role of this room. This essay will examine these changes, looking at how the progression of the narrative affected the Red Room (and vice versa) and offer theories as to why these changes took place.

Many Writers, One Room

When we speak of the evolution of the Red Room, we are not referring to David Lynch's comment that the Red Room "changes depending on whoever walks into it."¹ Rather, there appears to be a difference of interpretation among the show's writers as to the function of the room.

Television is, of course, a collaborative medium, and *Twin Peaks* itself has two primary co-creators, Lynch and Mark Frost. But Harley Peyton and Robert Engels also contributed significant elements. During the show's production, the involvement of Lynch and Frost varied, as they had other projects demanding their time. An element like the Red Room—mysterious and enigmatic to begin with—was bound to experience change as different writers brought their own interpretations.

In tracking the evolution of the Red Room, a quote by Lynch becomes noteworthy. When he prepared to direct the final episode (from a Frost/Peyton/Engels script), he did not agree with how the Red Room was portrayed. He told Chris Rodley, "[W]hen it came to The Red Room, it was, in my opinion, completely and totally wrong. Completely and totally wrong. And so I changed that part."² Unfortunately, Lynch does not elaborate, and Rodley does not press him on the point, so we are left to guess what Lynch was referring to.

It's also unclear the extent of Lynch's disagreements. Were they general disputes regarding the second-season alterations of the Red Room (perhaps developed during a time in which Lynch was less involved in the show)? The final episode is,

after all, merely the culmination of these plot lines. Or were the disagreements about specific things in just the final episode?

We should point out that although Lynch told Rodley that the script's presentation of the Red Room was "wrong," this comment should be placed in context. Lynch is careful not to state categorically that his version of the final episode is better than what Frost, Peyton, and Engels had written. "I'm not making a judgment on it....[I]f Mark and I had been working together, it would've been different....It may be fine, but it's not what [I] would [have written]."³

Whatever the case, Lynch's revision follows the basic outline of what Frost and company had laid down (Cooper follows Earle into the Red Room/Black Lodge, apparently saves Annie, and returns possessed by Bob), though the details are dramatically different. And Lynch eliminated most of the script's descriptions of the Black Lodge and substituted what appeared to be two nearly identical rooms and a connecting hallway.

After the television series was canceled, work began almost immediately on the *Twin Peaks* feature film. *Fire Walk With Me*, Frost opted out of participating, which left Lynch in total control of the story—and presentation of the Red Room—for the first time. How would he portray the Red Room? Would he return it to its original depiction, or would he incorporate alterations that occurred throughout the course of the second season of the TV show?

Creating the Red Room

Lynch first committed the Red Room to film in the so-called "European version" of the *Twin Peaks* pilot. In order to allow for easier distribution of the pilot to European markets, Lynch ad-libbed an ending that would allow the episode to be presented as a film. (U.S. audiences would eventually be able to see this version when the pilot was released on videotape and laserdisc.)

In this version, Laura's mother Sarah remembers seeing the killer hiding at the foot of Laura's bed that morning. Deputy Hawk makes a sketch based on Sarah's description. Meanwhile, Mike, the one-armed man, has information about the killing and calls Cooper, who meets him at the hospital. Cooper, Sheriff Truman, and Mike find Killer Bob in the basement. Mike shoots and kills Bob, then mysteriously dies himself. Cooper says, "Make a wish," and a ring of candles blows out. Suddenly it's "25 years later" (as a subtitle on the screen tells us), and Cooper is in the Red Room. The Little Man introduces his "cousin, who looks almost exactly like Laura

Palmer," and the footage is virtually identical to what would appear at the end of the third *Twin Peaks* episode.

Despite the use of the same footage, the Red Room appearance in episode 1002 is actually quite a bit different from the Red Room in the European ending. More specifically, it serves a different purpose. Unlike in the series, the scenes in the alternate version are not part of a dream—or if they are, they're not identified as such. The story simply moves ahead twenty-five years. Obviously something strange is going on—Cooper is considerably older, yet Laura has not aged. The speaking is odd, the room is peculiar—everything is quirky, yet the viewer is not told why or given any context for the events. It doesn't make any sense and doesn't conclude the story at all (ostensibly the reason for shooting the extra footage—so that the pilot would have some sort of ending). Lynch admitted to Rodley that he was "just winging stuff for this ending that we had to do. Feeling our way."⁴ He also admitted that "it had the feeling of an ending that may or may not relate to anything else....It all happens so fast and nothing was really that thought out."⁵

We can only wonder what Lynch was thinking when he shot these Red Room scenes, and what his ideas of the place really were. And though written and directed by Lynch, the scenes, as existing in the European edit, are hard to consider as part of the official *Twin Peaks* canon, falling, as they do, so far outside the television series and *FWWM* continuity.

When the third episode of *Twin Peaks* rolled around, however, the Red Room footage appeared, though altered. Most importantly, the scenes take place within the context of a dream that Cooper has one night. Also, the "25 years later" line has been deleted—though it was obvious from Cooper's age that many years had passed, and in fact in the next episode, Cooper tells Truman and Lucy that in his dream, "suddenly it was twenty-five years later." (In the final episode, when Cooper physically enters the Red Room, Laura tells him that "I'll see you again in twenty-five years.")

Whatever Lynch intended the Red Room to be in the European edit, the third episode clearly establishes it as a dreamworld, a gateway to the subconscious, full of secrets that provide guidance to Cooper and answers to the mystery of his case if only he will utilize them.

Two questions come to mind. First, what transpired between the third episode and final episode that altered the Red Room (in Lynch's opinion, at least). Secondly, does the Red Room in *Fire Walk*

¹Martha Nochimson, *The Passion of David Lynch* (Austin: University of Texas Press, 1997), p. 251.

²Chris Rodley, *Lynch on Lynch* (London: Faber and Faber, 1997), p. 182.

³Rodley, p. 182.

⁴Rodley, p. 165.

⁵Ibid., p. 167.



At Fire Walk with Me photos © 1992 New Line Cinema

Cooper (Kyle MacLachlan) comforts Laura Palmer (Sherry Lee) in the Red Room at the end of *Fire Walk with Me*.

With *Me* return things to the original vision or incorporate the alterations made during the season?

Dreamland Versus Manifest Evil

Clearly this original version of the Red Room is not the same as what is presented in the series finale. What happened during the intervening twenty-seven episodes to alter the room? And how did the Red Room end up incorporating places of good and evil, the White and Black Lodges?

It's well known that Lynch was generally not involved in the day-to-day oversight of *Twin Peaks*; that responsibility fell to a large extent to Mark Frost. And it was Frost who, influenced by the Theosophical work of Alice Bailey and Dion Fortune, introduced the Black Lodge plot into *Twin Peaks*. In his WIP 9 interview, Frost said that the Bailey writings "influenced me as a young person.... and it becomes the basis for your thinking about the duality of good and evil in the world. Is evil, in fact, made manifest anywhere in the world? And the Black Lodge was all about—we never actually got a chance to get to all of it—the idea that there was, in fact, a true manifestation of evil that needs to be actively and physically combated."⁶

Note that in the earliest portrayals of

the Red Room, there is no Black Lodge. The Red Room is at most a neutral place, but probably a place of beneficial power. There is no suggestion of danger to Cooper.

The first mention of the Lodges—the White Lodge, it turns out—occurs in episode 2010, though it's arguable that this is foreshadowed as early as the second season premiere (directed by Lynch with a teleplay by Frost). There, Maj. Briggs is sitting at the Double R Diner with his son Bobby and telling about a "vision...as distinguished from a dream" that he had in his sleep the previous night:

In my vision I was on the verandah of a vast estate, a palazzo of some fantastic proportions. There seemed to emanate from it a light from within this gleaming, radiant marble.... As I wandered about I noticed that the house had been immaculately maintained.... My son...was happy and carefree, clearly living a life of deep harmony and joy. We embraced, a warm and loving embrace, nothing withheld.

While the "vast estate" is not named, later events make it at least plausible that this fantastic vision is a representation of Briggs's White Lodge.

Six episodes later, in 2007, there is a

scene that does not take place in the Red Room but is an important part of our investigation. Cooper, Truman, and the Log Lady arrive at the Roadhouse because the Log Lady has said that the owls are gathering there. Whatever this means—remember that in the second season premiere, the Giant tells Cooper that "the owls are not what they seem"—Cooper believes that it is important to go there in the hopes of obtaining information that will help him solve the Laura Palmer case. The Roadhouse singer (Julie Cruise) and her band are playing when suddenly the Giant appears and tells Cooper that "it is happening again." He's referring to another killing—and in fact Leland is killing Madeleine at that very moment.

While this does not take place in the Red Room, several items tie it thematically to that place. Most obvious is the presence of red curtains behind the band on stage. There is also "always music in the air" and cryptic, supernatural messages that are intended to help Cooper solve the crime. The Giant's presence, in retrospect, connects this scene to the Red Room. (It's revealed in the final episode that the Giant is, indeed, from the Red Room.) And in the last moments of the episode, Cooper lifts his head, and red drapes appear behind him; finally Cooper's image fades, and the screen is filled with just the drapes.

It turns out that this Lynch-directed

⁶The Mark Frost Interview, "Wrapped in Plastic 9 (February 1994), p. 2.

Red Room/Black Lodge Checklist

Here's a quick list of references to the Red Room and Black and White Lodges in *Twin Peaks*.

Pilot with "European Ending"

Lynch creates the Red Room in an ad-libbed ending

Episode 1002

The European ending is used in a dream sequence.

Episode 2001

The Giant appears to Cooper at the Great Northern. Briggs tells of his vision (of the White Lodge).

Episode 2007

The Giant appears to Cooper at the Roadhouse.

Episode 2009

The Giant returns Cooper's ring at the Roadhouse.

Episode 2010

Briggs asks Cooper about the White Lodge.

Episode 2011

Hawk tells Cooper about the Black and White Lodges, then disappears

Episode 2012

Cooper asks Col. Reilly about the White Lodge.

Episode 2013

Briggs returns.

Episode 2014

Briggs tells Cooper he believes he was taken to the White Lodge during his disappearance.

Episode 2016

Upon Josiah's death, Cooper sees Bob and the Little Man.

Episode 2018

Annie tells Cooper about Owl Cave.

Episode 2019

Cooper finds the Owl Cave petroglyph. Earle lectures Leo about the Lodges

Episode 2020

Cooper watches an old tape of Earle talking about the Black Lodge. The Giant appears to Cooper at a Roadhouse dance. Bob appears at Glastonbury Grove.

Episode 2021

Cooper tells Truman about the Black Lodge.

Episode 2022

Cooper faces Earle and Bob in the Red Room/Black Lodge.

Fire Walk With Me

Jeffries sees Bob and the Little Man. Cooper warns Laura about the Owl Cave Ring. Laura visits the Roadhouse and the Pink Room. Leland/Bob faces Mike and the Little Man in the Red Room. Laura and Cooper are together in the Red Room.

scene is merely the first of several that will suggest parallels between the Roadhouse and the Red Room in both the series and, more directly, *Fire Walk With Me*. It's as if the Roadhouse is a kind of intersection between dimensions, a portal where two realities can briefly meet. Aspects of the Red Room can (in the words of our WFP 34 FWWM essay) "intrude into the everyday world" in the Roadhouse and allow people a partial taste of a place that (so far in the series, anyway) can be entered only via dreams (and perhaps visions).

The Red Room/Roadhouse parallel comes into play again two episodes later in an episode written by Frost, Peyton, and Engels, and directed by Tim Hunter. Cooper is on the verge of solving the crime and calls everybody to a meeting at the Roadhouse one stormy night. Though the band is not playing, the red drapes on the stage figure prominently in the background of a number of scenes. After the old waiter (from the second season premiere) arrives, Cooper concludes that all the necessary people are there. The waiter tells Leland that a certain gum is going to come back in style (the same line the Little Man told Cooper in his episode 1002 dream), and time freezes. Cooper has an image of the



The Giant (Corey Strickland) returns Cooper's ring.

dancing Little Man in the Red Room and Laura's whispered message that her father killed her. The Giant appears and returns Cooper's ring, which he took in the second season premiere. As in episode 2007, elements from the Red Room intrude into the Roadhouse and provide guidance to Cooper.

The next episode, 2010, brings the first hint of a dramatic shift in the presentation of the Red Room, though this shift won't become clear for many episodes. At the end of the show, Cooper and Briggs are camping, and Cooper mentions that he has been thinking about the reality of Bob: "I try to imagine him, out there, incarnate, looking for another victim to inhabit." Briggs admits that powerful forces of evil exist, then says, seemingly out of the blue, "Have you ever heard of the White Lodge?" Cooper says that he hasn't, then leaves for a moment to relieve himself. A bright light appears behind a dark, cloaked figure. When Cooper returns, Briggs is gone.

What may be the most important dia-

logue from this scene, however, was scripted but did not appear in what aired. Previous to the discussion about Bob, Cooper and Briggs are talking about the relationship between fear and love. Cooper says, "Major, this is a fascinating concept. The other side of love is not hate—but fear?" Briggs answers, "Absolutely. And fear is the absence of love." The importance of fear as a tool will play a key role in Windom Earle's attack on Cooper and his attempt to gain entrance into the Black Lodge.

This theme of fear versus love is continued in the next episode, 2011, when Cooper is being questioned by Roger Hardy of Internal Affairs about drug charges. Cooper talks about focusing "on a bigger game....I'm talking about seeing beyond fear, Roger. About looking at the world with love."

Episode 2011 is, of course, mostly noted for the introduction of Denise Bryson, played by David Duchovny. But just before Bryson's first appearance, Cooper is talking with Truman and Hawk in the sheriff's office, and he asks, "Have either of you ever heard of a place called the White Lodge?" Hawk responds,

Cooper, you may be fearless in this world, but there are other worlds. My people believe that the White Lodge is a place where the spirits that rule man and nature reside. There is also a legend of a place called the Black Lodge, the shadow self of the White Lodge. The legend says that every spirit must pass through there on the way to perfection. There you will meet your own shadow self. My people call it the Dweller on the Threshold. But it is said if you confront the Black Lodge with imperfect courage, it will utterly annihilate your soul.

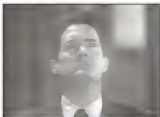
At this point Agent Bryson arrives, and the conversation moves to the investigation of Cooper's drug charges. But here, just two episodes after the death of Leland, the writers are setting up the major confrontation for the last half of the second season. What's missing is the introduction of Windom Earle, who has been mentioned but will not appear on screen until 2014. Also, the Red Room has not been connected to the White and Black Lodges. As far as viewers know at this point, there is no relation between the two.

In episode 2012, Col. Reilly from the Air Force is heading the investigation into

In episode 2020, Earle captures and drugs Briggs. He asks, "Garland, what do you fear most in the world?" Briggs responds, "The possibility that love is not enough." Does this foreshadow the final episode as scripted? As described below, Cooper receives a key, presumably to the White Lodge, from his loving father but is still defeated by Bob.

Briggs's disappearance. The colonel admits that deep space monitors intercepted messages emanating from the woods surrounding Twin Peaks, and Cooper asks him directly whether this has anything to do with the White Lodge. Reilly simply says, "That's classified."

Briggs suddenly re-appears at the end of episode 2012, and in the



The *Roadhouse* singer (Julie Cruise) performs in the pilot (left) and in episode 2007 (above). As the series progresses, the *Roadhouse* becomes a kind of intersection between the town and the Red Room. At the end of 2007, as Cooper sits at the *Roadhouse*, his image dissolves, replaced by the red drapes—but from the Red Room or the *Roadhouse* stage?



All Twin Peaks photos © Capital Cities/ABC

gesting that's where he was—but military police arrive, preventing Cooper from questioning Briggs any further at that time. However, in the following episode, 2014, Briggs meets briefly with Cooper and tells him that "I believe that during my disappearance I was taken to the White Lodge. I remember virtually nothing, but I have the clear intuitive sense that there is much trouble ahead." (He also mentions that his superiors in the Air Force may be a bit paranoid and that "their motivation in the search for the White Lodge is not ideologically pure.")

Episode 2016 provides a key moment in the presentation of the Red Room/Black Lodge—it actually connects the two, though this is not immediately obvious. In a room at the Great Northern, Josie has just killed Thomas Eckhardt (claiming he tried to kill her); suddenly she collapses and dies. Cooper sees two visions. First, Bob menacingly crawls from behind the bed and mocks Cooper by asking, "What happened to Josie?" Next the Little Man from Another Place dances on top of the bed.

This scene has generated a lot of discussion among Twin Peaks fans, who wonder what is going on and what it means. Most of the discussion focused on the very end, in which Josie's screaming face appeared in a drawer pull. But it's possible now to see that once all the pieces are gathered, they fit together and explain

most of the events. In episode 2021, Cooper tells Truman that when Josie died, "She was trembling with fear...I might venture a guess to say that it was fear that killed her....I believe there's a connection between [Bob's] appearance and Josie's fear, as if he was attracted by it, feeding off it, somehow."⁸ Cooper concludes from this that Bob comes from the Black Lodge, and that the Black Lodge is the "evil in these woods" mentioned during the first season and combated by the Bookhouse Boys. The link between the Black Lodge and Red Room, not alluded to before the death of Josie, is suggested, though not described, by the Little Man's appearance.

One scene that ties all of this together more directly was, unfortunately, never aired. Frank Silva, the actor who played Bob, discussed it at the 1993 Twin Peaks Festival (WIP 7, page 11). In response to a question about what Bob did to Josie, Silva replied,

He took her away to the Red Room, I think. If you notice, in the Red Room, you do see Josie's body. You don't see her face, but you do see her body sticking out of the Red Room curtain. In the series, there's a scene in the Red Room where—Joan Chen wasn't available at the time so we had to get

next episode he is questioned by Cooper. But he cannot remember where he has been. Three triangular scars are on the back of his neck—marks that Annie Blackburn will identify in episode 2018. Briggs mentions the White Lodge—sug-

⁸In episode 2006, Mike the One-Armed Man tells Cooper that Bob "feeds on fear and the pleasures. They are his children."



The death of Josie (Joan Chen) integrates fear, Bob (Frank Silva), the Red Room (with Michael J. Anderson), and the Black Lodge.



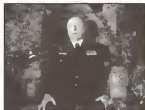
Lynch with Michael Ondaatje during the filming of the Glastonbury Grove scene.

around that, but there was a double of Joan. You just saw the body, and her head was outside the Red Room. But she's in the Red Room. You'll see Josie's body—the last outfit that she had on—you'll see that body with that outfit. And her head's sticking outside the red curtain.

Though never aired, apparently this scene was filmed. However, it's consistent with—and actually helps explain—the aural segues. Josie's fear opens the door to the Black Lodge, and Bob "slipped through some crevice in time" (in Cooper's words from episode 2021). Josie's death, then, connects the various elements that were being developed throughout the second season: fear, Bob, the Black Lodge, and the Red Room. It will take some time before Cooper is able to figure out the relationships between these things (as, indeed, it will take some time for viewers to figure them out), but clearly this plotline was being put together carefully, with each piece placed to complement the whole, driving the story toward a compelling finale as Cooper apparently would be forced to confront his own fears in order to defeat Bob (and Windom Earle).



Mal, Briggs (Don S. Davis) asks Cooper about the White Lodge—and immediately ends up there (possibly).



evil place and access its power. The problem is, he does not know where it lies, though he suspects it is in or near Twin Peaks.

In 2020, Earle has another extended monologue elaborating on the Black Lodge. Cooper, Truman, and Briggs watch an old Project Blue Book videotape acquired by Briggs of a wild, maniacal Earle.

These evil sorcerers, duggas, they call them, cultivate evil for the sake of evil and nothing else. They express themselves in darkness for darkness. This ardent purity has allowed them to access a secret place of great power, where the cultivation of evil proceeds in exponential fashion... This place of power is tangible, and as such can be found, entered, and perhaps, utilized in some fashion. The duggas have many names for it, but chief among them is the Black Lodge

As previously written in WIP 3, the first duggas line comes directly, word for word, from a 1926 novel by Talbot Mundy called *The Devil's Guard*. More importantly, this dialogue establishes unequivocally that (1) the Lodges are places that can be entered physically (note that when Hawk discusses the Lodges in episode 2011, he talks of spirits moving through them) and (2) the Black Lodge becomes a gateway whereby Earle can access pure evil.

By now, everything is in place for the Red Room to be repositioned, or redefined, from its previous full appearance in episode 1002. First, it is in some manner related to the Black Lodge, a place of pure evil. But more importantly, the Red Room moves from a world of dreams to a tangible location (the emphasis is in the original script). In his WIP 9 interview, Frost himself remarks on evil's being "made manifest anywhere in the world," and a presentation of this idea was his intention in the Black Lodge storyline.

All that's needed is for an unequivocal link between the Lodges and the Red Room. Their relationship is suggested in the death of Josie scene but not explored until the final episode. (And even there the relationship is not defined.) However, a brief scene at the end of episode 2020 becomes important in retrospect, as it also connects the Red Room and Lodge. At Glastonbury Grove—which will later be revealed as the entrance to the Black Lodge—Bob appears, seeming to emerge from a hole in space. First his right arm comes, then the rest of his body. The camera quickly pans down to the pool of water, in which the curtains from the Red Room are reflected.*

Interestingly, just before this appear-

*A couple of scenes for this segment were cut from the script: Josie screaming in the drawer pull and a point-of-view shot of a camera that "races madly through the woods, headed toward the Black Lodge."

ance of Bob at Glastonbury Grove (which immediately follows Earle's discovery that the petroglyph is a map), the Giant appears to Cooper once again at the Roadhouse. It is the night before the 20th Anniversary Miss Twin Peaks, and couples are dancing. Annie decides to enter the contest. Cooper calls her his "queen." The Giant appears on stage in Mayor Milford's place and waves his hands, silently mouthing, "No, no, no."

As mentioned earlier, Cooper explains to Truman in episode 2021 that the Black Lodge is what residents have been referring to as "the evil in these woods." Cooper believes it's where Bob comes from. It's a place of power and fear—and in fact, Josie's fear upon her death caused Bob to appear at that time, allowing him to feed off of it. Unbeknownst to Cooper, Earle has Truman's office bugged, and as such, Cooper provides his nemesis with vital information. Earle concludes, "It's fear...that's the key!...These night creatures that hover on the edge of our nightmares are drawn to us when we radiate fear...[Victory is at hand. We know where the entrance is. We know when the lock appears, and now we hold the key in our hands.]"

By the end of the episode, with help from Briggs, Cooper knows what Earle knows, but he's still one step behind Briggs, still recovering from his capture by Earle, mummies. "Fear and love open the doors." Cooper realizes that fear opens the door to the Black Lodge, while love opens the door to the White Lodge. Earle's plan is to induce fear by kidnapping Miss Twin Peaks (the contest begins in a few moments) and dragging her out into the woods in the middle of the night. Annie Blackburn wins the contest: Earle kidnaps her, and Cooper and Truman are forced to search the woods to try to interrupt Earle's plans.

Two Big Finales

It is here that the final episode begins. We have already written in previous issues about the differences between the scripted episode 2022 and Lynch's filmed version. The filmed version is dazzling, but to evaluate the script fairly, it needs to be put in the context of what Frost and company had been developing for most of the second season. As fans have debated the two versions, particular incidents have been discussed (Killer Bob in a dentist's smock??), while overlooking the larger themes and conflicts.

As we hope we've shown here, however, Frost, Peyton, and Engels were working with some intriguing ideas that were worthy of providing the basis of the primary conflict in the second half of the second season. Could Cooper keep his former mentor—who is clearly mad—from accessing the power of the Black Lodge? This plot was a way of ratcheting up the stakes of the original storyline, which dealt with solving the murder of a single girl. Cooper was clearly an engaging and powerful character. Could he use his abilities



Cooper with the Little Man From Another Place—and his Doppelgänger.

to battle evil on a more complex, transcendent level?

Moreover, the story meshed with themes presented in the first season—ages-old, mysterious evil in the woods; duality, and a supernatural twist on ostensibly straightforward events. Plus, the plot combined Cooper's battle against Bob with the new struggle against Windom Earle in a clever way. It would have been easy, say, to have Bob possess Earle: thus a victory by Cooper would have eliminated both threats. Frost took a more complicated—and more interesting—process in tying together Earle and Bob, using the Black Lodge as a meeting point of sorts, an intersection in their separate paths.¹⁰

Unfortunately, it appears that at least some of the ensuing alterations to the Red

¹⁰There is one earlier brief allusion to a connection between Bob and Earle: Following Leland's arrest in 2009, he (as Bob) acknowledges killing Laura. Cooper asks, "How about Madeleine Ferguson?" Leland/Bob replies, "I guess I kinda sorta did...." I have this thing for knives. Just like what happened to you in Pittsburgh that time, huh, Cooper?" He's referring to Earle's murder of Caroline. How does Bob know about that?



Room were clearly not what Lynch had in mind. Lynch does not list specific items, but our guess is that when the Red Room became a physical location instead of a mental or psychological one—that thus it became possible to enter physically—Lynch must have been horrified. How does one literally and physically "enter" one's dreams?¹¹ Even for a filmmaker who excels in blurring these boundaries, this was one border crossing that he probably didn't anticipate, let alone the attendant possibilities of its leading to a character's ability to access pure evil.

As described in our essay last issue, Lynch altered the script by keeping the physical entry into the Red Room and Black Lodge intact (it would have been tough to eliminate that because of the preceding plotlines) but shift the primary conflict from Cooper-versus-Earle to Cooper-versus-himself (a more psychological battle). In the process, he split Cooper into two entities, leaving one half unscathed by Bob's attacks.

¹¹In *Fire Walk With Me*, Lynch explores this idea in various ways, the most obvious being when, in a dream, Laura "enters" a painting that's hanging on her wall. See below for a discussion of this scene.



Lynch directs the waiter (Frank Wardell) as MacLachlan and Anderson look on.

© Richard Meyers



In a scene that appears in both the script and Lynch's revision, Annie/Caroline lies with Cooper's "double."



Cooper flinches when coming face to face with Laura's Doppelgänger.

It's not a bad idea, except that, as Peyton said in the WFP 17 interview, "[I]t's just that he wasn't following the linear narrative that we were trying to lay down."¹⁸ Because of Lynch's changes in the final episode, the story structure of the last half of the second season seems off-balance, as plot threads lead to a big climax that never comes to a satisfying conclusion.

In the script, Earle takes Annie to Clatsontown Grove, where the door to the Black Lodge will open. But Annie, comforted by prayers and the belief that Cooper will rescue her, is not afraid. Because fear "opens the door," Earle begins ratcheting up his attacks, both psychologically and physically. He tells her that he killed Cooper back at the Roadhouse (where the Miss Twin Peaks contest was held): "I meticulously splattered his brains across the back of the Roadhouse just before we left," then he pulls out a knife. Earle is successful at breaking down Annie. The script says, "Earle moves towards her. Annie screams, terrified. Behind her the doorway to the Lodge begins to open, a hole in space." Cooper runs into the Grove and enters the Lodge just after Earle and Annie.

Once inside the Black Lodge ("a dark space, limitless"), Cooper meets an old man who is probably his father, whom he loves. The man—a desk clerk at "a shabby motel office"—takes a key from a rack and gives it to Cooper. Immediately there is a blinding flash of light, then darkness. Cooper, it appears, has the key to gain entrance into the White Lodge. Because this key is not mentioned again in the episode, it's reasonable to assume that it would have played an important role in the resolution of the story had the series returned for a third season.

Suddenly Cooper is in "a dark, ominous version of the Great Northern. Everything is black and white, including the checkerboard floor." He sees "a version of himself" approaching him—presumably his "shadow self, the Dweller on the Thresh-

old." Doors swing open to two corridors. To his left he sees Earle some distance away; to his right he sees Annie, but that door suddenly slams shut.

It is here that the fourth act begins, and so far Lynch has not made significant alterations beyond the appearance of the Black Lodge. (Removing the scene be-



Window Earle (Kenneth Welsh) tries to kill Cooper.

tween Cooper and the old man is not significant based on the final episode by itself, though it may have become important later on.) Lynch scraps the script's descriptions of the Black Lodge and puts Cooper in the Red Room, ironically creating a closer relationship between the Red Room and the Lodge than the script ever portrays. (We should note that, in the script, the Red Room still has not made an appearance.)

In the script, the last act is devoted exclusively to the final confrontation between Cooper and Earle—what the last half of the season has been building toward. Frost and company have been laying the groundwork for this battle for many weeks. Remember that Earle's plan is to gain control of the power available in the Black Lodge. It turns out that in order to obtain this power, he needs to present, "voluntarily offered, no strings attached, by its owner and operator, the soul of a good human being." Earle's plan is to bring a weakened, distracted Cooper into the Black Lodge and agree to be the "deposit" that Window needs.

He begins by trying to frighten Co-

per, threatening to "shred your internal organs out of general principle!" It has some effect, as Cooper must "hide his alarm." Earle then makes Cooper re-live Caroline's death, though Caroline and Annie keep changing places. (Strangely, it is in this scene that the Red Room finally appears in the script.) Two things are accomplished: Earle reminds Cooper of Cooper's greatest failure as an FBI agent, and Earle shows how it is about to happen again. Cooper finally breaks when he sees an image of Annie, "pale and quite obviously dead, lying in the arms of Cooper's 'double'." The double opens its black, lifeless eyes and stares as Cooper. "Cooper tells Earle, 'Don't do this. Don't hurt her. Tell me what you want!'"

Much of this is retained in Lynch's version. Clearly, despite his substantial changes, he was trying to remain as faithful as he could to the script. The following scenes are the most controversial, however, and are mostly eliminated. Earle



Cooper—or just part of him—is possessed by Bob.

stands near a "dentist's chair on a [sic] elevated rostrum.... He points casually to a medical supply cabinet, where Annie is trapped, alive, behind glass." If Cooper offers himself, Earle will let Annie live. Cooper agrees. Earle sits in the chair and begins singing. A man in "a version of a white dentist's smock enters, pushing a covered tray." Clamps bind Earle to his chair, and the dentist—Bob, it turns out—takes a huge syringe from the tray. "This is for extracting." He explains that Window broke the rules by coercing Cooper to offer his soul. He will be punished—though Cooper will not be freed. "Bob grins and is about to use the syringe on Cooper" when Laura steps him. There is the "sound of two tremendous energies colliding. A white light fills the room."

The entire "voluntary offering" at the core of Earle's plan, and the subsequent "rule breaking" pointed out by Bob, are extremely curious. If we understand them correctly, they entail a Catch-22 that surely Earle would have figured out beforehand. Cooper's offer to sacrifice himself clearly does not come with "no strings attached," considering Earle's abduction of Annie.

¹⁸An interview with Twin Peaks Writer/Producer Harley Peyton, "Wrapped in Plastic 17 (June 1996), page 6.



Lynch directs the final episode as Russ Tamblyn looks on

But isn't coercion going to be necessary to obtain "the soul of a good human being"? Remember that Earle needs this offering in order to attain the power available in the Black Lodge. If another human being offered the soul in order to allow Earle to reach his goal, that other human being certainly would not be "good," unleashing an evil force upon the world! (And what would be in it for them, anyway?) There is simply no way for this formula to work. Coercion is necessary, but against the rules. The climax to this plot, then, is somewhat of a letdown after weeks of build-up—Earle's plan fails apart because he didn't read the fine print.

The script ends like the televised version, with Cooper and Annie re-appearing before Truman, then Cooper resting at the Great Northern before brushing his teeth and facing Bob's image in the bathroom mirror.

Apart from the legalisms that caused Earle's plan to self-destruct, the episode has other curiosities. Most fans thought the end (which is the same in both the script and televised versions) suggests that Cooper faces Earle and Bob with the imperfect courage that Hawk warned about in 2011. But where is this imperfect courage? Apparently fearing that Annie would face the same fate as Caroline, Cooper acquiesces to Earle's demands. Arguably this is a selfless, noble act on Cooper's part, yet Frost must have been approaching the event from the standpoint of Cooper's psychological state: Cooper's voluntary sacrifice derives not from courage, but fear. Clearly Cooper is concerned about Annie's safety, but perhaps that concern stems from fear.

But if this is the proper interpretation, what are we to make of Laura's sudden intervention? The script says that she "stops him," stops Bob, from using the syringe on Cooper. There is (a) Laura on Bob's face" and the sound of "two tremendous energies colliding." Because a "white light fills the room," the indication is that Laura defeats Bob. How, then, can he come back to possess Cooper? Perhaps Frost (or another writer) had the idea of the startling and disturbing final image [Co-

per seeing Bob in the bathroom mirror) and couldn't let it go. It certainly gave ABC a wild cliffhanger. But in light of the preceding scene, it's difficult to see how the story moves from Laura's defeat of Bob to Bob's defeat of Cooper.

We aren't arguing, by the way, that the intervention of Laura is necessarily bad, only that it seems at odds with the final

image. The intervention, in and of itself, certainly lends itself to a thematic whole, considering the entirety of the series. Just as Bob attacked Laura in life, Laura attacks Bob in the afterlife, seemingly saving Cooper. Laura is the victim, then the victor—an idea that Lynch develops in *Fire Walk With Me*.

We should note that one of the expected confrontations—Cooper versus his own fears, his "shadow self"—never really happens in the script. Instead, the emphasis is on Cooper's battle with Windom Earle. These two conflicts are not identical, one has Cooper versus an outside force, while the other has Cooper against himself—his own fears and imperfections. Perhaps too much attention is paid to Hawk's statement in 2011. Although fear is an important theme through the last half of the second season, Cooper never quite gets to that struggle, and it's entirely possible that the writers were planting these seeds as opportunities for third season stories. In the Red Room, Cooper must first worry about Earle's goals and Annie's safety. The battle with some vague "shadow self" can come later.

Lynch's reworking of the final episode—mostly the final act—retains much of the dialogue and many of the scenes present in the script, but they have been recast. Lynch is clearly more interested in the Cooper-versus-himself battle than Cooper-versus-Earle. Earle's lengthy struggle with Cooper is brushed aside quickly (too quickly, considering how it dominated the last third of the

season), but for Lynch, the Red Room pertains to the mind, not the body, and as such Cooper's internal battle is what's important. While the "shadow self" and "Cooper's double" are not Lynch's creations, he utilizes those concepts and creates the Doppelgängers. Cooper's fear is more evident, as he is visibly unnerved by the Doppelgängers and, especially, Laura when she screams in his face. Lynch's changes make the final scene more plausible, even if it's an ending Lynch probably would not have chosen. It's as if he had to choose between keeping the ending or keeping the preceding moments, and (probably submitting to the realities of television programming) kept the unforgettable final image.¹³

Fire Walk With Me Sees Red

When *Twin Peaks* was canceled, work soon began on *Fire Walk With Me*. But Lynch and Frost disagreed on where to proceed next. Lynch wanted to return to Laura Palmer's story, whereas Frost thought otherwise, "I felt very strongly that our audience wanted to see the story go forward. So I declined to be involved in the movie."¹⁴

For the first time, then, Lynch was in complete control of the direction of the story. Would he return the Red Room to his original vision or keep the alterations made during the show's second season? It turns out he came close to doing both at the same time. An equally interesting question is how these alterations (namely the physical entry into the Red Room and Cooper's possession by Bob—or at least "part of Cooper's" possession) affected what would happen in the film.

¹³Lynch admits to Rodley, "That's the ending that people were stuck with." (Emphasis ours.) He also notes, by the way, that Cooper is "really up against himself," something that isn't as much a part of the original script. (Rodley, p. 182)

¹⁴"The Mark Frost Interview," p. 2.



Lynch with Anderson and Silva



Cooper with Philip Jeffries (David Bowie) and Albert Rosenfield (Miguel Ferrer)

There are at least five scenes in *True Walk With Me* that provide insight as to how Lynch envisioned the Red Room, and we will look at each of them separately.

1. The Return of Philip Jeffries

This scene relates to the discussion of the Red Room in at least two ways. The first we mentioned in our WIP 53 article: Dale Cooper appears to divide into two entities, just as he does in the final episode of the series. In the Philadelphia FBI office, he stands in a hallway in front of a security camera, then steps inside the monitoring room to watch the video screen image of that same hallway. He steps back into the hallway, then back into the room. The

and others. Did Jeffries enter this mysterious place, either physically or in his dreams? The film doesn't say, but because Jeffries is missing, one assumes that he entered physically and never returned.²⁸

One of the first things Jeffries tells Cole, Cooper, and Albert Rosenfield is, "We live inside a dream." The script reveals that the entire line was written as, "It was a dream. We live inside a dream." A few moments later, a short scene shows Bob and the Little Man walking through the curtains of the Red Room, establishing that Jeffries is talking about the Red Room.

Here, then, early in *FWWM*, Lynch re-emphasized the dream aspect of the Red Room, while allowing for the idea of physical entry (by Jeffries).

2. The Painting, Annie, and the Ring



third time he steps into the room, however, his image is still on the screen, as if he's still standing in the hallway! (Curiously the security attendant doesn't seem alarmed. Is the hallway Cooper invisible to him?)

Philip Jeffries enters Gordon Cole's office and points to Cooper: "Do you know who this is there?" It's as if he recognizes that Cooper has divided and wonders if the others in the room know what he knows. It's also possible that this is a warning—Cooper will suffer an identity crisis of sorts a year later.

Jeffries then goes on to describe "one of their meetings": apparently the FBI agent gained access to the Red Room/Black Lodge and saw Bob, the Little Man,



The next appearance of the Red Room in *FWWM* is near the end of a creepy scene that begins with Laura's getting ready for bed. Laura has been traumatized by her father for hand cleanliness at the dinner table. Later he comes to her room and apologizes. She goes to sleep

²⁸In the original screenplay, however, Jeffries is alive and well and staying at an upscale hotel in Buenos Aires. None of this is alluded to in the final *FWWM* cut

while looking at a painting given to her by Mrs. Tremond. The painting, depicting a door slightly ajar and leading to another room, seems to come to life. It fills the screen, and the camera moves past the door into the next room, with Tremond guiding the way. In the next room, her grandson snaps his fingers, fire ignites, and suddenly the scene shifts to the Red Room. Cooper enters and sees the Little Man, who holds up the Owl Cave ring. Cooper implores Laura not to take it.

Laura appears to wake up in her bed (though is probably still sleeping and only dreaming of waking up) and finds Annie in bed beside her. Annie is dressed the same as Caroline in the Red Room (in the series finale), and has blood on her face, just as when she came out of the Red Room. She tells Laura that the good Dale is in the Lodge and can't leave. Laura looks down and finds the ring in her own right hand. She thinks she hears something outside her door and gets up to look, but nothing is there. As she shuts her door, she looks across her room at the painting, which has changed: in it, accidentally-dressed Laura looks back at the "real" Laura! It's a frightening scene, but more importantly, it reinforces the idea of the split that is possible when a character enters the Red Room. It doesn't happen literally here, of course, but like the earlier scene of Cooper and the security camera, there are suddenly two Lauras.

The Owl Cave ring is a good example of how Lynch utilized elements from the second season and incorporated them into his own vision. The Owl Cave does not get mentioned until episode 2018, in which Annie recognizes the symbol on the back of Briggs's neck. Cooper and company investigate and find the petroglyph, which turns out to be a map that leads to the entryway of the Black Lodge at a particular time. Although the petroglyph does not get mentioned in the movie (nor, for that matter, the Black Lodge specifically; there is only Annie's brief comment referring to "the Lodge"), Lynch utilizes that history to tie it to



this mysterious ring that appears to bring doom to its wearers. No wonder, it has some connection to the Black Lodge and the evil therein.

Although the pre-*True Peaks* Cooper cannot know about the dangers of the Black Lodge, the post-series Cooper can.

Which Cooper warns Laura not to take the ring? Clearly the post-series "good Date" trapped in the Lodge. The clue is that Cooper's advice comes at the same time as Annie's statement, which serves two purposes. First, it alerts Laura that she is to trust Cooper and his warning. Second, it is a message to the audience, explaining the finale that many (or most, actually) saw as confusing and depressing, in which evil triumphed over Cooper.

3. The Roadhouse and the Pink Room

Lynch has now set viewers up for one of his longest explorations of the Red Room, and certainly his longest in FWWM. It begins with Donna's stopping by Laura's home and noticing that she's all dressed up for the evening. Laura says she's simply going "nowhere fast," but she ends up at the Roadhouse (the Bang Bang Bar). She runs into the Log Lady, who warns her:



The Log Lady (Catherine Coulson) talks to Laura outside the Roadhouse.



gets propositioned by Buck and Tommy, and is joined by Donna, who has followed her there. Donna is determined to accompany Laura, perhaps thinking that she can keep Laura safe. Laura protests, but to no avail.

From here the group moves to another bar, and Lynch provides one of the most important moments in the Twin Peaks canon as to his understanding of physical entry into the Red Room. In a sense, he reworks the *Twin Peaks* finale and perhaps shows how he would have handled such things if he were not encumbered by having to resolve previously-established plotlines and end with a specific event.

The second bar is never named in the film itself. The script calls it "Partylund"; the laserdisc calls it "The Power and the Glory"; and the soundtrack gives it arguably the most accurate name: "The Pink Room."

Similarities between the Red Room and the Pink Room have been noted before—there's always music in

the air; the color red is dominant; subtitles allow the audience to understand what the characters are saying. But there's more to it than these obvious parallels. We believe that, for Lynch, Laura's entry into the Pink Room is akin to Cooper's entry into the Red Room. For Lynch, this is how the process should have worked. Because the Red Room was, for him, accessible only through dreams, and therefore impossible to enter physically, any actual entry could be done only by entering an imperfect representation of the Red Room, the Red Room's "shadow self," so to speak. (The color pink is, after all, a diluted form of pure red.) Whereas the Red Room was not a tangible place of power that could be "found, entered, and... utilized," the Pink Room/Partylund—an actual, physical, sleazy sex bar that existed in the Twin Peaks world—could be entered.

Note that to get to the Pink Room, Laura and company have to cross the border from the Roadhouse in the United States to Partylund in Canada. This isn't Lynch's commentary about anything Canadian, but simply a way to reinforce the idea that to get to the Pink Room (and, by



I'm not Jacques.

Laura with Jacques (Walter Dillconer)

"When this kind of fire starts, it is very hard to put out. The tender boughs of innocence burn first and the wind rises, then all goodness is in jeopardy." What Margaret means by "this kind of fire" is not explicit, and her words are interesting to compare to the Little Man's in the final *Twin Peaks*, in which he tells Cooper, "Fire walk with me." If our theory (explained in WIP 53) is correct—that the Little Man is telling Cooper that he must control the "fire" that is a part of him in order to remain whole—then the Log Lady is offering Laura similar advice. If Laura does not control "this kind of fire" (whatever that means specifically), her innocence and, ultimately, all of her goodness will be threatened.

Next we see Laura (now a single entity again; there are no reflections) entering the bar as Juice Cruise sings "Questions in a World of Blue." ("Was it me? Was it you? Questions in a world of blue.") Laura cries,



Bob and Leland (Ray Wise) face the Little Man and Mike (A. Strebel) in the Red Room.

extension, the Red Room), one must cross certain borders. The Red Room is entered through dreams; the Pink Room, a lesser, imperfect reflection, can be entered physically. For Lynch, then, the preferred way to have had Cooper physically enter the Red Room would have been for him to do it metaphorically—that is, literally and physically enter a place that represents the Red Room but isn't the Red Room itself.

Does any "character division" happen to Laura to correspond to Cooper's division in the finale? Not literally, though it's arguable that Laura "splits" before entering the Roadhouse. After the Log Lady leaves, Laura prepares to enter the bar, but before doing so, she pauses before a dark window and stares at her reflection. It is possible that here she leaves the "good Laura" behind and assumes an alternate identity (identifying herself as "the miffin" in the Pink Room), then doesn't "become herself" again until seeing Tommy groping a drugged and topless Donna. Laura is sitting with Ronette at a booth, remembering their days at One Eyed Jacks, and a bright light flashes (a light that often happens what some aspect of the Red Room intrudes upon reality, such as when the Giant appears at the Roadhouse, or Bob kills Madeleine). Laura has a moment of "enlightenment" and realizes what is happening to Donna, then rescues her from Tommy.

As for other characters, Jacques becomes "the Great Went," and even Donna, it turns out, does not remain "herself," and as such is unable to keep Laura out of trouble, though it's not really her fault. Laura makes sure that Donna's beer is drugged, which subsumes her normally reserved traits into a wilder personality that is on the road to becoming Laura, as represented by her grabbing Laura's discarded jacket and tying it around her waist.

It could also be argued that, unlike Cooper in the Red Room, Laura does not divide in the Pink Room, and as such it allows her to escape and successfully rescue Donna. Cooper exhibits imperfect courage—fear—when confronted by the Doppelgänger, and ultimately he splits into the good Dale and evil Cooper. The good Dale ends up trapped in the Lodge. Laura's past reveals a complex duality of light and dark, good and evil. Lynch told Rodley, "I was in love with the character of Laura Palmer and her contradictions: radiant on the surface but dying inside."¹⁸ When Laura sees that Donna is in danger, she leaps into action, grabbing a barely sober Jacques to help her get Donna out of the bar.

In the end, both Laura and Donna escape relatively unscathed. They end up at Donna's the next morning, and Leland picks up Laura so they can meet Moom for breakfast. It's odd that the first thing the Cooper Doppelgänger wants to do after leaving the Red Room is brush his teeth, while Laura heads off to eat.)

The Pink Room scene, it should be noted, takes up a full ten minutes of the film—and this does not include the Roadhouse scene that precedes it.

4. Jacques' Cabin

Shortly before her death, Laura, Jacques, Leo, and Ronette gather at Jacques' cabin in the woods for some late-night partying. Lynch connects this with the Red Room both directly and indirectly. Indirectly, the scene is an echo of Partland (itself a real-world echo of the Red Room): the same music is playing (constantly—there's always music in the air), and Laura dances with Leo in similar fashion to her dance with Buck. Directly, in addition to the constant music (just noted), there are the red drapes hanging on the walls. One might also argue that the presence of fire is important (a fire burns vigorously in the fire place), and even the glowing windows (as seen from outside) harken back to the glow emanating from the Chalfont's trailer just before Chet Desmond found the Owl Cave ring and disappeared. Finally, of course, Bob is present—though in the body of Leland.

As with the Roadhouse and the Pink Room, Jacques' cabin is not itself the Red Room but represents an intrusion of the Red Room into the everyday world—a way for people to enter in, so to speak, without having to physically enter the actual Red Room that, for Lynch, is more of a mental or symbolic reality than a physical location.

5. Leland and Laura in the Red Room

Fire Walk With Me concludes with two scenes in the Red Room. After Leland kills Laura, he goes to Glastonbury Grove and enters the Red Room, where he is met by the Little Man and Philip Gerard. Leland "bows" before the two, then splits, but not into two Lelands. Bob stands on the ground, while Leland floats a few feet off the ground, looking like he's in a trance. (The script reads, "Leland stops when he sees [Gerard and The Man From Another Place]. He divides. One half becomes Bob—opaque. The other half floats up and becomes Leland—transparent.")

Gerard and the Little Man speak together: "I want all my garmonboiza." Bob touches Leland's wound—his shirt is bloody—and heals it. From here the scene changes to the discovery of Laura's body, and the removal of the plastic covering her face. Next we see Laura sitting in the Red Room. Cooper is standing beside her. A bright light flashes, and an angel appears. Laura's smile breaks into a laugh.

Just as the television show nearly ends in the Red Room (there is the short final scene of Cooper waking in the Great Northern Hotel and smashing his head against the bathroom mirror), so does the movie. Lynch chose to have our final moments of *Turn Peaks* occur in this strange place, so clearly it is a place that is important to him.

The scene of Leland in the Red Room

is difficult to decipher and probably relates back to the ongoing battle between Mike and Bob. This is a separate essay all by itself, but we'll just say here that in episode 2006, Mike reveals that Bob was his familiar, and that they were once partners.¹⁹ Now he has only one purpose—to stop Bob. But remember that the FWMW scene precedes this. Clearly he's exacting some kind of payment from Bob, but he does not have the power to keep him there. In fact, in just a few days Bob will kill Maddy.

Whatever the scene means, Lynch reinforces a couple of ideas with this presentation of the Red Room. First, Leland enters the room physically and divides. It is a different kind of division from Cooper's—Bob has completely taken control of Leland's dark side—but in the Red Room, such psychological aspects are brought to the fore.

Along the same lines, Mike and the Little Man are reunited. As they speak their lines—together—the Little Man stands alongside Mike and places his arm on Mike's shoulder. Earlier, the Little Man told Cooper that he (the Little Man) is "the arm." Which arm? Mike's arm, that he cut off, believing it to be evil.²⁰ In the Red Room dream scene from episode 1002, Mike says, "I too have been touched by the devilish one. Tattoo on the left shoulder. Oh, but when I saw the face of God, I was changed. I took the entire arm off." Here in the Red Room, then, where Cooper has divided (will divide), and Leland stands before Mike and the Little Man divided, there is a reunion, a joining. It's meaning is unclear, but it's obvious that there is power in such reunification, because Mike and the Little Man have power over Bob—he literally bows in their presence and is forced to submit to their commands.

Perhaps most importantly, the Red Room is a place where Laura finally finds joy and peace after a troubled life. In *Fire Walk With Me*, the Red Room is not presented as the "waiting room" that is the gateway to the Black Lodge—the more negative, horrifying aspects are left back in the physical world, back in the Pink Lodge. Our final view of the Red Room is of a magical place of healing and salvation. Laura is joined by the "good Dale," who stands by her side as she is met by her angel and attains "heaven."

While incorporating the alterations that were added along the way, Lynch regains control of the Red Room with his own emphases of a place beyond understanding, a place where secrets are embraced, and a place of transcendent reality.

¹⁸Later, in episode 2009, Mike is clear that he and Bob killed together.

¹⁹In the WFP 11 interview with Al Strobel (Mike), he said that Lynch told him directly that "the Little Man From Another Place is Philip Gerard's arm."

¹⁸Rodley, page 184

THE
ART
OF

Don S. Davis

Don S. Davis is best known to WIP readers as the actor playing Maj. Garland Briggs in *Twin Peaks* and Capt. William Scully on *The X-Files*. Currently he co-stars on *Stargate SG-1* as Gen. Hammond.

From a lengthy interview in issue 26 and an article in issue 48, readers are also aware that Davis has talents in many more areas than just acting. In particular, art has been a life-long love. He has recently begun issuing a series of pen-and-ink drawings as high quality limited edition prints, so we thought it would be fun to talk with him about just his art. As it turned out, the discussion veered into his acting career a couple of times, which was okay with us. But because of our own interest in art (we've interviewed a number of artists in our companion magazine, *Spectrum*), we wanted to get Davis's thoughts on his own work and art in general.

Craig Miller interviewed Davis on August 6 and transcribed the interview. Our thanks to Don for taking a generous amount of time to talk with us, and to John Mitchell for helping to co-ordinate the scheduling.

Miller: We talked with you back in WIP 26 and concentrated on your acting, but we did touch a little on your interest in art, primarily your watercolors.

Davis: Art has always been my primary interest. All I've ever really wanted to be was an artist and designer. Those are the only things I really care deeply about. I enjoy the process of acting. I enjoy the rehearsal period and the performance. The celebrity aspect is something that's hard for me to deal with. And that's one reason that I would some day—even though I would miss acting because I love it—I'm probably going to eventually walk away from it. It was great when I was just breaking into a nice income bracket and starting to get some guest star roles and enjoying it in anonymity. But the celebrity thing reared its head during *Twin Peaks*, and *Stargate*—especially last



year when I had to appear at conventions all over the world—it's just not something I'm comfortable with. I don't think of myself as being a celebrity. All I really think of myself as is a guy who likes to do a lot of things, a variety of things. And other than the acting, the things that I really cherish most are painting and wood carving. And the simple process of design. I spent twenty years as a stage designer and costume designer, and one of the things that I really wanted to do, and I've never done—the first house my wife and I owned was a log cabin that I gutted and then reconfigured the inside the way I wanted it. My dream has always been to design my own home and build it. At one time back in the seventies I designed a club house for a little golf course that was being built down in the Ozarks. I don't know if it was ever built, but the guy hired me to design it and claimed he was going to build it. And then when I was in the Army and stationed over in Korea, I redesigned the interiors of a couple of officer's clubs. Those were a couple of my favorite experiences. And I've always really wanted to design houses.

CM: In our interview with Al Strobel in *WIP 11*, he told us that he was an architect for many years. Did you ever talk with him about architecture?

DD: I didn't know that Al did architecture.

When I taught stage design, part of what I taught was architectural drafting. In fact, I've got people right now—the tax structure up here in Canada rapes you.

CM: So I've heard.

DD: I would be in a much lower tax bracket down in the States. So the minute *Scargate* is over, I'm moving back to the States. And I've got people looking for a place for me—probably it will have to be in the Valley some place—just a small house that I can reconfigure and design. It the way I want and live out the rest of my days in an environment that I like without having to constantly find new ways to bring dollars in.

CM: As you were growing up, then, with your interest in drawing, painting, and design work, who were some of the artists who influenced you or whose work you especially appreciated?

DD: Oddly enough, it might be kind of hard to understand, given the current series of prints, but my favorite artist is a guy named Robert Motherwell, an abstract expressionist. Jackson Pollock I like. The sculpture of Giacometti, I like Rodin, more his abstract works than his totally realistic works. I like, believe it or not, mostly abstract art, and especially sculpture. I love folk art, very simplified forms. I'm fascinated with architecture. And I like

furniture design. I like the work of Macintosh and of course Frank Lloyd Wright, and I like the lines of art nouveau furniture, and I like the accessorizing of the art deco period. So I have very eclectic tastes. [Laughter]

CM: Have you had an opportunity to talk with David Lynch about some of his furniture designs?

DD: I talked to him about some of his paintings. During the *Twin Peaks* period, he had that show in Japan, and so we spent some time talking about art then.

CM: A lot of the *Twin Peaks* actors were and are involved in other artistic endeavors besides their acting, and I think in some subtle ways it added to their presence on screen.

DD: I think it does, yeah. That's very, very true. And it made for interesting conversations among those of us who were doing things.

CM: The first four prints look like they were all done with the same tools—Rapidographs, or something similar.

DD: That's what they are. They're all done with the 000 Rapidograph drafting pen. I work on very thick illustration board, and I work at a drawing table. I've got a slight tremor that's inherited from my father. That was always his worry—that I would try to make my living as an artist, and this tremor would get out of hand. Mine's controlled with a drug called Atenolol. That's one of the reasons I use the dot technique—the tremor makes it difficult for me to freehand draw a straight line. And yet if I can rest my hand on a drawing board and dot or use a straight edge or French curve, then I can draw any kind of a line. But there are times, if I'm having a bad day—I'm left handed, and I will actually hold the Rapidograph between my index finger, the middle finger, and the thumb, and so that it's resting around the knuckle of the

hand, and dot away, and if that hand starts to get the tremors, I'll take my right hand and stop the tremors. Unfortunately, working that way, my eyes get very tired after a while, so for instance I can't draw for more than a solid hour without sitting back and closing my eyes for a minute. It means that where a lot of people that do realist work project the work, the only time I can use a projector is with a pencil to do a rough, and then I have to get on the drawing board and actually draw the damn thing—which is why my stuff looks real, but if you look closely at the image that I'm copying, you'll see that I'm actually not as real as it seems; it's smoke and mirrors.

CM: How fully do you pencil these in before you start with the ink? Are they pretty tight?

DD: It varies. I mostly draw from photographs. I've had to, because I've never lived in a situation in which we were rich enough to afford a studio, so most of my drawings were done either in my favorite chair in the living room, or else I'd draw at the kitchen table, things like that. Or set up a room in the basement. So I've never had the luxury at home of a real studio. So what you do is you end up using portable drawing boards and little drafting tables, things that you can Scotch tape a photograph to next to the drawing, and you grid it off, do whatever you can.

CM: I wasn't sure whether you were gridding them off, or using a projector—

DD: Both! I'll do anything to get a rough image there. My attitude is, I'm not trying to be a photorealist. As I said, if you took the photograph that I drew from, and then looked at the drawing, you'd say, "You really missed that!" And yet, when you don't see the photograph, you think, "That's a pretty tight photograph of whatever he was looking at." But that's not my objective. I'm not trying to be a photorealist. I have very



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little respect for them. If you took a magnifying glass to any part of my drawings, you would see that the realism, when you pick it apart, is pretty damned abstract. The rocks don't really look like rocks; the grass doesn't really look like grass. When I painted, I threw a lot of paint, and I still do. When I was a younger guy, there were a lot of people who would buy my paintings, and there are as many ab-



stract paintings out there with my name on them as there are realistic paintings. And even the realistic paintings—there's a lot of abstraction within the painting. Like on that drawing, "The Lighthouse" print—that sky is pretty well made up from three different photographs of skies that I had. There weren't any clouds in the picture that I had of the lighthouse. But I wanted something to create some darks in the sky area that would lead your eye back around to the lighthouse tower, which was white. I wanted it to be subtle within the scene; I didn't put black behind it. There's an area there that follows the contour of the hill that it sets on that is the whitest area of the drawing. And then there are cloud formations, the dark parts of the sky, that bring your eye back, that literally become arrows pointing back down to the ground, and the rock formation is such that at the end I lightened it up so that your eye would go back up to the lighthouse.

CM: That was one that I particularly enjoyed the design of the drawing.

DD: I'm very conscious of the design. The two nudes are just old snapshots I had from the early eighties, just women standing in front of a wall of an office. Those are made-up backgrounds [in the drawings]—there weren't any plants, there weren't any bricks. But I placed those things around the figures to give run your eye around and keep bringing you back to the figure. That's the way I like to work.

CM: In Spectrum 26 we spoke with artist



Photos by John Minter

Gary Gianni about the importance of design in a drawing—so many young artists forget about it and just start throwing things on a page.

DD: Drawing especially is primarily design if you're drawing a monochromatic drawing. If it's a pencil sketch or if it's a pen and ink sketch, until you start introducing color to the drawing, what you have is an intellectual exercise in which you not only lead the eye consciously, you create a negative space that the positive space plays off of, and the way you balance the space is what gives the drawing its mood and its form. At least that's the way I was taught.

CM: My favorite of the four drawings here is the "Nude With Plants." I guess because of her hair style, and maybe the presence of plants, it's a little reminiscent of Pre-Raphaelite art, of which I'm a big fan. It's not a Pre-Raphaelite, but it evokes some of that feeling.

DD: Yeah. Fascinating point. One of the reasons that I darkened the face was I didn't want you to go up the figure onto the face, I wanted the face to be almost a silhouette. And her hair style was totally invented. It wasn't the way the model's hair was. The model in the snapshot had shoulder-length hair, and she just pulled it up. I wanted to see her neck and the shape of her head. I used a kind of a classical treatment there. I like that one a lot.

The other drawing, I've got to be real honest with you, I got more wrapped up in trying to show the form of the blanket, and I let it overpower the figure.

CM: The more I look at that one, I become more involved in the folds—but I guess that's not what you wanted? [laughter]

DD: No. I know. It's a figure drawing, and to that extent the drawing's a failure. I just got so involved. I had done a pencil sketch off of a photograph back in '83. I gave it to Peter DeLuise as a housewarming gift; he's one of my best buddies and a tremendous individual, and his father [Dom DeLuise] is one of the nicest people I've ever met in my life. I literally did the drawing off of that photograph. I simply hung the photo in front of my drawing board. It's just a figure on a bed, kind of floating in space, that is not defined. There's just this blanket. It was very loose as a pencil sketch. I did the figure first because that's what the drawing was about, and as I did the figure, it got a little tighter than I meant it to be. The lines on the original drawing were pretty languid. I wanted to play with shadow on that figure. By the way, I did the "Nude With Plants" first, and I was having so much fun on it with the figure and the shadow that then I needed to do a second one because I'm trying to do a series of drawings.

My idea was that for this edition of prints, I would simply, as an act of bravado, show my potential market that I could handle every subject matter. I'm doing fourteen drawings. I'm two of each image, and in the fourteen drawings I'll have two landscapes, two drawings of buildings, two drawings of boats, two drawings of birds—one is a red-tailed hawk, or chicken hawk, which is very common to the area I grew up in—that the other is a snow falcon, which is the actual mascot of the Air Force Academy. I'm doing two still lifes, which in this case will be some kind of marine paraphernalia sitting on a dock; I haven't found it yet.

I'm doing a couple of portraits. On my Web site, www.donsdavis.com, there's a portrait of an old guy I did back in the seventies, called "Mr. Allen of the Ozarks," an old Hillbilly kind of a guy. It's a pure profile, and I'm trying to find a couple of people to do those of. So there will be fourteen drawings. And it will show the whole spectrum. And then quite frankly I'll let the popularity of the prints determine what the next prints will be. If the nudes are popular, I'll draw nudes. If the landscapes are what is popular, I'll draw landscapes. But the idea I'm trying to get to is, I'll be sixty next year. So at the time *Stargate* ends—we're supposed to do a sixth season, so *Stargate* will be ending in October of 2002. At that point, I'll be moving back south and trying to set myself toward retirement. So not only am I starting this artwork, I've just completed a new CD of my voice work—a voice demo CD. So my income will be based on three activities—art, voice, and acting. And I will pull back on all of those so that I'll spend most of my time, hopefully, doing my favorite activities, carving and designing. But not for sale; not for anybody other than myself, and to create an inheritance for my son. So that's what this is all about.

I'm going to try to make it clear during any interviews that happen in the future regarding my visual artwork that I really consider myself a designer more than anything. I prefer to be called a designer rather than an artist or painter or sculptor. That's the private side of me. The public side of me—if the prints work, I'll sell prints. If prints of paintings work, I'll sell prints of paintings. I do not want to get to a point where I'm handled by galleries for the simple reason that in my humble opinion, which many people say is not very humble [laughter], galleries are thieves. Galleries take work on consignment and demand a fifty percent commission. And they say, "Well every business has a retail markup." Well the other businesses buy their stuff. They don't ask the artist to give it to them without them putting any money out—the artist pays for the advertising, the artist pays for the framing, the artist pays for the materials—and yet the galleries take their fifty percent. I'm not willing to do that.

CM: In our previous interview, you'd mentioned that you had lots of watercolor

ones in private collections. As for these current drawings, do you sell many of those originals, or are you going to be hanging on to them?

DD: I won't sell any of the originals. They're all already written into a will for my son. I also don't intend to sell paintings. I don't need to be I'm successful as an actor. I'm heading toward those so-called golden years. Why should I sell these things? I create them because they're something that interest me to begin with; they're something I want to surround myself with. I'm defeating my own purpose if I turn around and sell them.

CM: I've talked to a number of artists who regretted selling their originals, particularly their early works.

DD: I don't have a single painting of mine. I've got an unfinished carving of a fish, an unfinished bust of an Indian—both of which I hope to finish sometime this year. I've got one plaster bust that I did a few years ago. And that's it. I've got one etching of "Mr. Allen of the Ozarks" and two small drawings. So for a guy who's spent his whole life doing artwork, I don't have any of it myself that I've done. At one point in the last couple of years, when

I was becoming very dissatisfied with my life, I decided if I did anything else, I'm keeping it. I rented a little woodcarving shop and did some carvings. Unfortunately I let family and friends talk me out of everything I produced. I finally closed the shop down and have now told everybody, "We're having none of that." The only person I will give anything like that to is my son. I've told all my friends and family that I'm too old. I don't want this disease that I inherited, this little tremor, I don't know when my body is going to say "no thank you" to the Atenolol, and then I won't be able to create any of this any more. So it would be foolish of me to keep giving it away. And my son wouldn't have any of it to inherit.

I think it's legitimate to sell prints of the drawings. I can control the quality completely. I've got the machine that they're being printed on at my home. The guy that runs the prints for me comes here, and he prints with me around here, coming in and out. I'm printing them on top grade Arches watercolor paper that is specifically treated, and the inks I'm us-

ing are archival quality inks. They're supposed to last a hundred years, but they'll only guarantee them if you use their paper. So I can make sure that, with a black and white print of a drawing of mine, that I can be absolutely certain of the quality of it, whereas if I went to some place where they were going to serigraph prints of paintings of mine, I'm not sure how much of me would be in the print. I'm not going to let that happen.

I'm coming off as terribly arrogant here, and I don't mean to be. It's just that important to me.

CM: You don't sound arrogant to me; you're just determined to make sure the work looks as good as possible.

Because of your background as a watercolor artist, I'm wondering if you've considered applying color to any of these pen and ink drawings.

DD: I don't know. I've got a friend who's an artist, who does pen and inks and then has them printed and hand tints them. They look really good. I may try that later on; I've just never tried that. I love watercolors; I also enjoy acrylics and oils. Each medium does different things. Acrylics are great because they dry so quickly, and I love working in glazes. You can thin the acrylic down and get a lovely glaze. When it dries, the glaze you put over it—unless you're just an idiot with color—never mudds, because it simply brings out some shade or hue of the color that's already inherent in the color itself with the color that you've mixed with it, whereas with watercolor, as the colors mix, if you're not really careful, and if you don't fix it, you wind up with mud. Oils is the same way. They take so long to dry, unless you're a master of color, you have a hard time keeping your colors from browning or graying. So from that aspect, if I'm going to use a lot of color and I'm going to use glazes, I like to use acrylics. On the other hand, if I'm going to do a painting that requires a lot of blending to create texture and shade—which as you can tell from my drawings I'm a nut for—then oil is the best medium. I like watercolor because it's demanding, it's fast. And if you don't know how to treat the paper, it separates the amateur from the pro pretty quickly.

Earlier we were talking about drawing as design. One of the problems with too many modern painters is they don't master the form. They did back in earlier centuries because they served as apprentices for an established painter and got hell from them if they didn't learn to apply the paint to get the effect he wanted before they went out and started trying to peddle their own canvases. Now you're a painter if you can draw in any way and you have enough of a personality to sell your work.





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Craig & John

As much as I enjoyed your exegesis of the final episode—and I agree, it's a stunning hour of television, and brilliantly conceived by David—the précis to the piece includes some revisionist history that requires correction. The piece suggests that Lynch was deeply involved in the first half of the series (the best half, of course) and seemingly out of the loop during the second. This is in fact the reverse of what actually occurred. David was making *Wild At Heart* during the first season and rarely seen on site except during those episodes he directed. In fact, it was the second season where his involvement increased. Bear in mind, Mark and I met with Steven Spielberg and discussed the possibility that he might direct the first episode of the second season. Steven agreed, and his only request was that we make it as challenging and surreal as possible. Mark told David about this particular coup, and David suddenly changed his mind and decided that he would direct the episode himself. I have always had a great deal of sympathy for David, and feel that he wanted to contribute in a more dynamic fashion to the show—he'd just been on the cover of *Time* magazine as a result—and completely understand why he became a more vivid presence during the second season. And again, please remember, Mark was prepping *Storyville* during the latter part of the second season, so David's participation increased to an even greater extent. Hey, this is all old news, but the incorrect history suggests that David's mere presence guaranteed better episodes. This is not the case. As you know from our previous conversations, I believe that Mark's contribution to the show has been greatly undervalued and hope this helps to correct that misperception.

Oh, and the "absurd camp" was mostly my fault.

Cheers,
Harley Peyton
e-mail

[Note: We responded to Harley Peyton via email. Our response, and his reply, appear below.]

Thanks for the note of clarification; it's always great to hear from you, Harley. As time goes on, it's easier for misconceptions about Twin Peaks to take root, and we certainly want to make sure that we get things accurate. We didn't intend to suggest that Lynch was in greater control of the first half of the series, only that he directed more episodes during that first half and

was therefore able to maintain a specific portrayal of Cooper from MacLachlan.

We agree with you that in many quarters Frost has not been given the credit he deserves for the show, and we have tried to be diligent in WIP in making sure that he is given equal credit with Lynch (in addition to giving proper credit to you and Robert Engels). As recently as issue 50 we described how the majority of the first season was Frost's creation:

The second half of the first season is the most accessible, unambiguous section of the Twin Peaks narrative. In it, Mark Frost's authorial style takes control—the narrative is unmistakably earth-bound, the story is forensic, and the plot is conveyed with purposeful momentum. Frost attempts (and nearly succeeds at) the near impossible—translating the abstract elements of Cooper's dream into a legible story (i.e., to assign meaning to Lynchian abstraction).

Lynch's presence is obvious in the first half of the second season. But we want to get the record straight—was Lynch more involved with the second half of the second season than the first half? Except for the last episode he neither directs nor writes an episode. Was he contributing more to the storyline at this time? (In interviews Lynch implies that he was away from series during the latter part of the second season and came back to it near the end.)

The Spielberg story is fascinating. Thanks for sharing it with us.

Craig and John

Memory is a faulty instrument, so I want to be careful with this, but again, my memory is that David was a more active presence during the second season. At least in reading scripts, asking for changes, and while he may not have directed as many episodes in the season, his character appeared in many episodes, and this led to increased involvement as well. I can definitively recall the time he asked me to write a moment where his character kissed Shelly. I had a hard time motivating it, and then—*and okay, I was being a little thorny*—I wrote a line of dialogue for Bobby Briggs when he witnessed the kiss. "Hey, why are you kissing that old guy?" Needless to say, the line was cut from the script. Again, as I remember it.) Hey, I don't want to overreact. David was and is brilliant—I can hardly wait to see what he's done with *Mudholland (Drive)*—and while I remain a

diedhard Frost partisan, it is also accurate to suggest that it was David's world, and we were just living in it. And I remain grateful for the opportunity.

Meanwhile, look for a movie called *Bonday's this fall*. It stars Bruce Willis, Billy Bob Thornton, and Cate Blanchette. Barry Levinson directed it. And I was lucky enough to write it.

Cheers,
Harley Peyton
e-mail

As fans of both your work and Levinson's, we've been looking forward to *Bonday's* ever since we heard about it. We hope it's a big hit.

Dear WIP,

I thought you might find this item from <http://www.retrovisionmag.com/smallville.htm> interesting.

Question: How do you describe *Smallville*? Answer: I look at it as the story of a young man who has a secret. A lot of young people today can relate to that; because young kids have secrets and things they can't tell other people. And it's about a young boy who's growing into a man. Clark's abilities are progressing, and they're blossoming in many respects on the show. G: I've heard that it's "Twin Peaks-ish."

A: It has some of those elements and a lot of those sensibilities as well. I think it's a situation where, suffice to say, when the meteor shower hit *Smallville*, Clark Kent was not the only thing that landed. I don't mean other people or other characters, but I think the meteor shower definitely made some odd things happen. Many odd and different things will blossom throughout the series. Mike Deeds e-mail

When we first received this, we hadn't heard about *Smallville* yet and so were a bit lost. Now we know, of course, that it's a show on the WB this fall featuring early adventures of Superman. We don't know if it will be any good but will at least check it out. The above quote, by the way, had Edward Gross interviewing David Nutter (we think we had trouble accessing the Web site during the time of final edits on the letters column).

Dear WIP,

I am pleased to know that *Wrapped in Plastic* is dedicating an issue in the following month to the last episode of TP. How many of us actually saw it? Fortunately a friend of mine told me that all of the epi-

sodes can be viewed at the Museum of TV and Radio (check out my article in www.artandajobmagazine.com). In honor of this issue and Lynch's work, I have to say that the last episode directed by Lynch is the "logical" conclusion, although some might disagree. Yes, of course you don't get an answer; that's the point—a cliffhanger is definitely in Lynch's style. The imagery is fantastic, I sang along to "Sycamore Trees" and who can forget the backward talk in the waiting room? Here she is again, *la femme du loc*, the mystery that ties the plot, the *sine qua non* of the show, Laura Palmer with the Midgeer. Dream becomes an odd reality when Cooper meets her again, not whispering in his ear but elusive, doubled and screaming!

This last episode is an incredible visual and philosophical delight. David Lynch is a genius; I can't think of any other words that describe his talent in offering us the artistic palette of red, black, and white. What happens when we get caught in the traps or corridors of our minds, when we see the Doppelgänger? Clearly, Lynch offers no immediate solution. Time lapses, Cooper performs the ultimate sacrifice, and we're left with the smiling Laura in the end, who winks from the famous coffee cup. Is there going to be more? We'll find out in twenty-five years...

Julie Ferrone
e-mail

P.S. Please note that my letter in WIP 52 was written through my brother's email—Michael Ferrone—but I actually wrote it

Your enthusiasm for the final episode matches our own, Julie, but we don't quite see things the same way you do. We're not sure the final episode is the "logical conclusion" to the series, nor do we think that a cliffhanger is necessarily in Lynch's style. The cliffhanger was a story element that was present in the script and one that Lynch probably felt obligated to provide. What would he have done if he had had the time to script the episode himself? Impossible to say, but likely something quite different from what we saw.

Hello:

I was just curious why there was never any write up about Sherilyn Fenn's show *Rude Awakening*? It was an extremely clever and original program. George Snow
e-mail

To be honest we've not seen Rude Awakening. We've heard good things about it; we've also heard that it's really awful. We try to keep up with all the major film and TV projects of Twin Peaks actors but some get past us. Unfortunately, Rude Awakening was one of those.

Dear Craig and John,

I've just finished reading WIP on All Souls, and I loved it, especially the interview [with essayist Tim Kreider] concerning *The Straight Story*, Stanley Kubrick,

etc. You talked about the similarities between Lynch and Kubrick. I also think these are obvious, and I know for sure that both directors loved each other's work.

A few years ago, a French magazine called *Studio* asked famous directors to name their favorite movies. David Lynch answered *Lolita* and he referred to some specific dialogue that he loved.

In France we have a TV program called *Le Journal du Cinéma*, which is entirely devoted to cinema. When *Lost Highway* was released they covered each of Lynch's earlier movies. When they presented *Eraserhead* they said it was "the movie that Stanley Kubrick once confessed he would have loved directing."

Another thing, did you know that William S. Burroughs was supposed to play the mayor's brother in *Twin Peaks*? That was written on the video box set in France, released by Sony! That's all folks. Thuophile Aries.
France
e-mail

Dear WIP,

I just thought I'd let you guys know that the July-August 2001 issue of *My Generation*, a magazine published or sponsored by the AARP, features a cover story on Sissy Spacek. The story has one small photo of Spacek with Richard Farnsworth from *The Straight Story*—the scene where they are watching the lightning. The story had one paragraph about *The Straight Story* and had this to say: "It is Lynch at his most lyrical, thanks in part to the mysterious grace Spacek brings to her part." Spacek was quoted as saying of the experience: "It was heaven."

Jason Allan House
Pierce City, MO
e-mail

Hello WIP,

As a huge *Twin Peaks*/David Lynch-fan I'm very pleased with a magazine like yours. I don't think all the episodes are equal masterpieces but those directed by "the Master" himself are one hundred percent art. In 1998 there was a rerun of *Twin Peaks* on Belgian television and recently they showed the series again, this time at a very late hour, three times a week. Did you know Carel Struycken was host of a Dutch popular/scientific series as Captain 07? He also played a gentleman bad guy in a Belgian series called *Bex & Blanche*. Back then I enjoyed his acting since he was speaking in his warm, pleasant voice. Too bad he has mostly silent roles in movies. Producers and directors should make more use of his voice. Also a shame he didn't appear in *Fine Walk With Me*. Rumors say Lynch is working on a new *Peaks* movie called *A Thousand Angels*, or at least there are plans.

All the best,
Yves Albrechts
Kapeles, Antwerpen (Belgium)
e-mail

Thanks for the note, Yves. Rumors frequently surface about new *Twin Peaks* projects, but they are nothing more than that—rumors and wishful thinking. Unfor-
unately, many of those Internet Web sites devoted to movie news spread such rumors quickly, uselessly, and with a false sense of legitimacy. We doubt that any new TP projects are in the works. (Although fans will be quite happy with the upcoming DVD release of the first season!)

Hey guys,

Long-time WIP subscriber here. Just saw a brief article in this month's *Airtners* magazine regarding JFK based low-fare start-up JetBlue Airways. Apparently they name each new airplane around the phrase "blue"—for example they have one called Cordon Bleu.

Anyway their latest addition to the fleet is named, that's right, Blue Velvet. Cool huh? I wonder if Lynch gets a free flight? Jason Schreidt
e-mail

Of course, they could have just been thinking about the Bobby Vinton song...

Dear John and Craig,

Congratulations for your great analysis of the final episode, and especially of the Red Room sequence. This sentence is particularly tremendous: "Although it appears the Bad Cooper is chasing the good Cooper, he is in fact racing the good Cooper to the exit." It's good to see that, ten years after the end of *Twin Peaks*, original and interesting reviews can still be written!

About the "split decision," I definitely think Cooper becomes a better human being when divided (I mean, the Good Cooper)! I don't think he would be "incapable of comprehending the human condition." All your arguments are precise and correct in your section entitled, "Division is a Bad, Bad Thing" but I think you forgot to mention one thing: If it were impossible for the Good Cooper to understand and comprehend human weaknesses, it would be also impossible for the Bad Cooper to comprehend the luminous sides of being human. And the Bad Cooper absolutely needs to know these aspects of human nature in order to corrupt them. In the final sequence we can see that the Bad Cooper undoubtedly understands human strengths such as love when he pretends to ask about Annie. If he didn't understand these strengths, how could he try to destroy them? So, if the Bad Cooper comprehends these good sides of human beings, I think we can assume the Good Cooper also comprehends the bad sides. And, as you said, neither of them can be corrupted by their opposite forces. It's like the Yin and Yang symbol. The Yin portion includes a little part of the Yang, and vice versa.

All the best,
Roland Kernorec
France
e-mail

Dear WIP.

In WIP 46 I read the following words and it forever changed the way I looked at *The X-Files*:

Does it even matter if anyone is able to put all the pieces together at this point? No, because we've come to realize that despite our hopes and the producer's occasional taunts through out the years, *XP* should not be approached as a serial show. The "mytharc" is just a ruse—a series of loosely connected plots whose intents are to provide immediate satisfaction, not long-term enlightenment (or even consistency).

This statement, simple and obvious as it may be, came to me as a shocking revelation. The truth in this observation could not be denied. I began to realize that *The X-Files* should not be approached the way one would *Twin Peaks* or *Buffy the Vampire Slayer*. *The X-Files* is similar in format to shows like *The Twilight Zone* or *The Outer Limits*.

What separates *The X-Files* from shows like *The Outer Limits*, however, are the characters of Mulder and Scully. Through them, we, the audience, are able to enter the world of fantasy and horror. We don't just watch a story about a monster—through Mulder and Scully we are able to investigate and examine it. In WIP 53 John J. Pierce argued that as season eight progressed, Doggett had too much thrown his way for his skepticism to remain credible. Doggett, like Scully for the seven years previous, refuses to accept the truth of what he has experienced. This is because Mulder, Scully, and Doggett are not characters in the way we think of the inhabitants of *Twin Peaks*. Mulder and Scully (or Doggett and Scully) are a representation of the inner battle within the viewer. Most of us live our lives like Scully, examining the world through the eyes of science and reason. Yet, many of us—especially those who are fans of SF, horror, and fantasy—also have a part that "wants to believe." *The X-Files* is an opportunity for viewers to enter an episode of *The Outer Limits*, look around and examine the world, and then see their inner conflict articulated through the characters.

Given that Mulder and Scully represent the division within ourselves, our desire to see them united is all the more powerful. *The X-Files* is not about the desire to unite lovers, as Martha P. Nochimson believes, but the desire to

unite the scientific with the fantastic. The "Truth" that Mulder and Scully seek is that which would unify their beliefs. *The X-Files* is not about the actualization of this event—which is impossible—but the desire to. This is why the *X-Files* mythology has suffered so much over the last few seasons, and why "Existence" was not nearly as pleasing a finale as Pierce and Nochimson believed it was.

The downfall of the *X-Files* mythology commenced when Chris Carter began giving Mulder and Scully answers they never should have had. The beginning of the end can be pinpointed to a single moment in "Two Fathers": Mulder and Scully discover that the Cigarette Smoking Man's name is CGB Spender. Did Chris Carter not realize that by giving CSM (the nameless embodiment of the un-trust worthy establishment) a name, he undermined everything the character stood for? Throughout "Two Fathers"/"One Son" the truth, which Mulder and Scully had desperately sought for so long, was all but handed to them. The two-parter ended with the destruction of the Syndicate.

The heart of *The X-Files* had always been Mulder's search for his sister, but the

of the truth to Mulder by Carter) and his eventual return would lead to a story where Mulder realized he no longer had a place in the *X-Files* and that he no longer needed to continue his searches for the "truth." But he continues, despite the destruction of the Syndicate, his own abduction, or even being fired from the FBI. Throughout the latter half of the season he appeared in episodes for no other reason than the fact that Carter wished to continue making the series.

Indeed, the "beautiful love scene" did mark closure for the series as Nochimson stated. But it was the final bad decision in a long series dating back to "Two Fathers"/"One Son." Yes, we want Mulder and Scully to be together. We want them to find the truth. We also want to believe in God and have scientific proof that he exists, but it is not going to happen. Perhaps Scully's baby being a miracle was supposed to represent scientific proof of God's existence. Yet, Carter's inability to provide the audience with any real answers destroyed any power this metaphor could have represented. Is the baby a miracle? Or is it genetically engineered? Or did Mulder and Scully conceive the baby? Nochimson and

Pierce's desire to see the BLS realized blinded them to the fact that nothing was answered.

Later in the article Pierce points out that to ignore a story element "for an entire season would seem evasive in the extreme," yet this is exactly what Carter did with the explanation for Scully's pregnancy. He left the fans waiting for an entire season and then failed to give us any real explanation. There is a difference between never letting Mulder and Scully find the ultimate truth and providing the audience with enough information to appreciate the narrative. Nochimson admits "the episode gives us no way at all to determine rational answers" but then makes the mistake of stating that "we should assume the ambiguity is the

point and move away from looking for solutions." This attitude in *X-Files* fans, of "assuming ambiguity is the point," is what has allowed Carter to get away with not providing the answers the audience deserves. I never wanted to know what happened to Samantha; the fun was trying to find the truth. But I would like some explanation as to how CSM managed to survive being shot to death in "Redux II." Or where Gibson Praise was in between "The Beginning" and "Within." Or why we constantly see unsolved papers in the *X-Files* cabinet, despite the fact that the office was burned to the ground. Or the answers to numerous other plot threads that were never explained (not because the



Mulder (David Duchovny) and Scully (Gillian Anderson) in "One Son"—the beginning of the end of *The X-Files*, according to one reader.

attempt to uncover the truth of the Syndicate had become the more prominent, and interesting, theme over the years. With the destruction of the Syndicate, much of Mulder's need to carry on was also destroyed. But, of course, there was still the truth about his sister, which was then promptly handed over to him in "Closure." *The X-Files* is about the search for the truth that would unify fantasy and science, not about the finding it! With the destruction of the Syndicate and the discovery of Samantha's fate, the very heart of *The X-Files* had been torn away and replaced with nothing. There is nothing left to propel Mulder forward. I was hoping that Mulder's abduction (the final handing over

point was ambiguity, but because Carter simply doesn't have a good answer). To assume that Carter is in any way using the "iceberg technique" is a mistake. Pierce could not have been more accurate when he said that "there was nothing beneath the surface but Carter's confusion."

Carter has always said that on *The X-Files* they are doing little movies every week. What this means is that the show contains movie quality production, acting, and writing. But what I came to realize after WFP 46 was that it also means that the story of each individual episode is all that matters. There is no greater over-riding arc. Any attempt at serial quality in the mythology episodes has disintegrated over the last few seasons. The "rich, compelling, powerful Scully and Mulder subtext" of season eight, was a subtext created in the viewer's own mind, not by the creators of the show. *The X-Files* did not have its first two-partner until midway through the second season, and then only because of Anderson's pregnancy. This is a reflection of the fact that Carter never envisioned the show as a serial. As a result, *The X-Files* will be able to continue long after Mulder and Scully. For proof we need simply look at one of the best episodes of season eight, "Redrum," which barely involved Doggett and Scully.

I love *The X-Files*. I have spent much of my time reading about, discussing and watching the show. Though some may think the idea in "Existence" is a perfect final image for Mulder and Scully, I will always remember the final image of a different finale, "The End." Mulder and Scully stand amongst the ashes of the *X-Files* office, which has been completely decimated by fire. The *X-Files* have been destroyed. After five years of dedicating their lives to their work and sacrificing all else, they have nothing to show for it. Everything has been lost, and yet, they both know that the truth is still out there. Scully turns to Mulder and embraces him. I remember the light of television reflecting and blurring through the tears in my eyes. This is the way I choose to remember Mulder and Scully on *The X-Files*.
Reven Johns
e-mail

Thanks for the kind comments, Reven. We're not quite sure how to determine which *X-Files* mysteries you wanted answers to and which you didn't (it appears you wanted the big questions left open, but the smaller plot details worked out—which is okay), but we always did want to know what happened to Samantha, simply because the show had strung out that major issue

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way too long, and it was time to put it behind them. As you know from the "Clo store" review from which you quote, we liked the episode. We also liked learning the name of the Cigarette-Smoking Man, simply because it was never believable that he was wandering around the FBI offices at will and nobody knew who he was, not even Skinner.

You do a good job of arguing that Mulder and Scully represent the "inner battle" between science and the supernatural, but we believe you're giving the show too much credit. If this were really Carter's intent, the show would have been different: it would work on a metaphorical level. The Prisoner works as metaphor. American Gothic works as metaphor. The Simpsons works as metaphor. Green Acres works as metaphor. Occasionally *Twin Peaks* works as metaphor. But *The X-Files*? Sorry: we don't see it working in the same way. We really wish it would have, though, because that would have been a spectacular accomplishment.

Craig and John.

I want to congratulate you on an outstanding article in WFP 53. I have admired your work since 1984, but I think you really outdid yourselves on this one. I read your analysis of the final episode (or final segment of the final episode), watched that segment again, then reread your article. I think you are dead on. A clear (well, not so clear at first) plan held the barrage of

bizarre and abstract images together.

Lynch is often criticized (especially in regard to his *Twin Peaks* work) for throwing together a bunch of weird images just for the sake of being weird. Lynch himself does very little to argue against this. Out of modesty, I think, he will often say that he works using his subconscious. You will never hear him say something like, "If you think hard enough you can figure it all out. I implemented a number of images that I think works well once you think about it." Rather, he is always quite vague, which seems to lead only to more criticisms.

Getting back to the last episode, Lynch's accomplishment is even more amazing when you consider that he wrote much of it at the last minute. Some might even say he improvised. (This is not to detract from the script that Frost, Engels, and Peyton wrote. Many of those scenes were never even produced, so it is unfair to be overly harsh. Some things—such as Bob dressed as a dentist—certainly sound, well, stupid. But perhaps it would have actually worked on screen. That said, I do think Lynch's changes were an improvement.) Not to be myopic, but in light of

your most recent analysis, I think some of Lynch's other work deserves fresh consideration. I am thinking mostly of *Lost Highway* and (for lack of a better description) the David Bowie dream sequence in *Fire Walk With Me*. Maybe there is more actual "meaning" to these works than previously thought.

Before closing I would like to jump back to the original script. The one thing I really liked, and wish Lynch could have found a way to use, was the scene where Laura intervened on Cooper's behalf against Bob. That seems really cool, and I think it would have tied those characters together better. But I haven't really thought it through, perhaps that scene would not have worked in Lynch's scheme.

Thanks again for the great article. I look forward to your upcoming piece on the Red Room. (Can you indulge one brief complaint? Please, no more six-page articles on *The X-Files*! That show stopped being good about six years ago!)
Sincerely,
Kevin Meyer
Greensburg, IN
e-mail

This issue's *Red Room* essay addresses the "Laura intervention" scene and describes how it probably wouldn't have worked (in either version!). Our analysis of the final TF episode has got us thinking again about other Lynch films. For example, Lynch's exploration of "character division" is obvi-

ously present in Lost Highway. We'll likely write more about this theme in the future. As for the six page X-Files article, we had intended to spread it over two issues, but the authors wanted to keep it complete. We obliged.

Dear WIP:

I got the latest issue of WIP. That's a great analysis on the final episode. I liked the Earle character more than most people and I think they could've used him in a different way; he had potential. TP never seemed to get a handle on the character. I still remember how they suddenly dumped the chess aspect. Earle used the chess throughout the episode and, in the end, he just scatters the chess pieces just when it seemed the game would have a major impact on the story or style of TP. It seemed drastic. Perhaps they could have made Earle into a dark version of Dale Cooper (again duality theme). After all, he was Cooper's mentor.

By the way, how about a review of *AT*? It had a Lynchian feel. And I couldn't help think about the parallels between *Wild At Heart* (the Good Fairy) and the Blue Fairy in the movie. I think that would be a good article in a future issue of WIP.

Robert Kim
e-mail

We also saw potential in the chess game aspect of *Twin Peaks*. It would have been fun to see various characters become metaphorical chess pieces—Major Briggs as a bishop, Hawk as a rook, etc. And, hey, didn't the script for the last episode explicitly position Truman as a knight?

You may not want us to review *AL*. Robert, both Craig and John disliked the film, and John went as far as to call it terrible—a manipulative, overly-emotional, contradictory mess. Sure it looked incredible, and the acting was first rate, but its themes were muddled, and it ultimately undermined its explicit science-fictional qualities by drifting into nonsensical fantasy. Stanley Kubrick couldn't make it work after decades of trying. Just look what happened when Steven Spielberg gave it only two years.

Dear WIP:

You guys never really seem to care much about the Faith No More/Mr. Bungle/Twin Peaks connection, but maybe this should receive some press.

Fantomas—featuring Mike Patton (Faith No More, Mr. Bungle), Trevor Dunn (Mr. Bungle), Buzz Osborne (the MELVINS), and Dave Lombardo (ex-Slayer)—recently released *The Director's Cut*, a compilation of rearranged film music, including *The Godfather*, *Charade*, *Cape Fear*, and *Twin Peaks—Fire Walk With Me*.

More information can be obtained at www.ipccam.com.
Levi Peckham
Information Technology, Music Tech
Minneapolis, MN
e-mail

It's not that we don't care, *Left*; we just don't know about or can't keep track of many of these musical connections and interpretations. Thanks for keeping us up-to-date!

Craig and John,

This is probably old news to you but I thought I knew everything there was to know about *Twin Peaks* when I discovered *Wrapped in Plastic*. Anyway as I was surfing the net I drifted onto this page that listed titles to all the TP episodes. I'm wondering where they got them as I have copies of all the scripts and they show no titles. I have to admit, some of these titles sound right on the money #2.05: "The Orchid's Curse," and #2.22: "Beyond Life and Death." Check these titles out at <http://us.fmbb.com/Guests70098936>. Off this subject, I loved your analysis of the final episode in WIP 53, and I'm hanging from the rafters waiting for WIP 54 with your feature on the Red Room.

A Mystic Warrior,
Steve Brewster
Kansas City, KS
e-mail

Sorry your wait in the rafters was so long, Steve; as you know by now, WIP 54 was pretty late coming. The TP titles you mention probably come from the German broadcast of the series (where titles were added to each episode). These are unofficial, however.

Dear WIP:

Wonderful, thought-provoking article on *Twin Peaks*'s final episode. As a pianist/composer, I have been fascinated for many years by sacred and secular hand gestures throughout the world. Whether intended or not by Mr. Lynch, Laura Palmer's hand gesture in the Red Room is identical with a common "mudra," or symbolic hand gesture, found in Buddhist sculpture called "samui-in" (In Japanese), "shih-wu-wei-yin" (in Chinese), and "abhyayamudra" or "abhyayadadamudra" (in Sanskrit). It is used in meditations to create the absence of fear and is similar to the teaching mudra, "an-i-in" except that Laura's left hand would have to be turned outward and somewhat down.

All the best,
"Blue" Gene Tyranny
e-mail

Dear Craig and John,

Issue 52's interviews were both top notch. Tim Krieger's interpretation of *The Straight Story* certainly has a ring of possibility. In issue 53's letter's column, I think Christian was as guilty of speculation as he accuses Tim Krieger of being. As for different readings of the film, has anyone considered the biographical aspects of the film? To what extent did Lynch stray from the real Alvin Straight story? Perhaps answers are to be found there.

There's no indication in the film that Alvin has continued to drink, in fact the

opposite seems equally as true—evidenced by his unfamiliarity with a popular brand of beer. He has one bottle and declines a second. The bar scene comes near the end of Alvin's journey and he knows that his trial is almost over. I saw his drinking of the beer as another self-test that he overcomes.

The notion of a "guardian angel" coming to Alvin's aid overcomplicates what is an amusing incident. Alvin has traveled all this way only for his machine to give up on him a few hundred yards from his destination. Lynch's irony at work? I think so. The man who helps him is only "mysterious" if you consider the sight of a farm worker in a rural setting "mysterious." The fact that the tractor just starts again after Alvin has spent time staring into space is also funny.

Further to the query in issue 52, I haven't looked at *FWWM* in a while but when I saw the film at the cinema, I seem to recall the book that Sarah was reading as being *How To Speak German* or similar. Was she preparing—albeit wrongly—for the visit of the Norwegians?

Now that David Duchovny is no longer a regular part of *The X-Files*, will you be continuing with "X-Files Extra"? I believe the rationale for the separate section no longer exists, and X-Files/Duchovny news could be absorbed into an expanded "The World Spins." You occasionally have to bump or reduce the letters section so by removing a now irrelevant section of the magazine you will free up space for more Lynch/X-Files/etc. information.

Best wishes
Douglas Bappte
e-mail

Dear WIP:

At last! An issue about *Twin Peaks*, and a very interesting one too! This is the reason why I buy this magazine—to read theories about *Twin Peaks*, not about some dodgy sci-fi series featuring somebody who appeared briefly in *Twin Peaks*.

Your interpretations were soundly argued. I also believe that the Red Room is inside your head—therefore everyone has their own Red Room within them. Each individual is made up of good and evil, it is the percentage of each which dictates our character (i.e. a person with 90% good can control the 10% bad and therefore be considered a "good person" and vice versa). Vice versa is very important in the Red Room, hence all the doppelgangers and the "Wow Bob Wow" comment. "Wow Bob Wow" can be spelled the same backwards as it can forwards, like a mirror going through the "O" in "Bob," and represents duality.

There is a scene in the film, *Don't Look Now* where Donald Sutherland chases the killer (whom he believes to be the ghost of his dead daughter) through some rooms in a house in Venice. Because he blames himself for the death of his child he is going through his mind to find solace. That is his

(continued on page 26)



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Pictured above, l-r: Bravo TP Flyer; Bravo TP Promo Card; FWWM Promo Card; Meridian Soundtrack; Welcome to Twin Peaks.

Magazines

TV GUIDE (May 5, 1990) - Although not cover-featured, inside is an eight-page "Twin Peaks special report" that includes eight black-and-white photos. There's also a half-page Twin Peaks ad. The cover is wrinkled, but again it's not Peaks anyway. **\$10.00** (good+)

WRAPPED IN PLASTIC (#5: June 1993) - Catherine Coulson interview; Peaks/Blue Velvet connections; Peaks in Germany, and much more! 24 pages. **\$30.00** (near mint)

WRAPPED IN PLASTIC (#8, Dec. 1993) - Frank Silva (Killer Bob) cover and interview; Mark Frost interview; Peaks in France; Julie Cruise's Voice of Love reviewed; and much more. 32 pages. **\$35.00** (near mint)

WRAPPED IN PLASTIC (#10: April 1994) - Another issue long sold out! ~~Twin Peaks' relationship with *Julie* and *Emily* edited!~~ Plus the "Unseen Twin Peaks" for one pilot and first two episodes! 32 pages. **\$12.00** (good)

WRAPPED IN PLASTIC (#12: second printing, Oct. 1994) - X-Files cover, first season review, and Gillian Anderson interview; UFOs in Twin Peaks; MacLachlan in *Roswell*; and *The Two* behind-the-scenes at the filming of *FWWM*! Our best-selling issue to date. 48 pages with a card-stock cover. **\$30.00** (near mint)

WRAPPED IN PLASTIC (#13: Oct. 1994) - Yet another issue long ~~unavailable!~~ 1994 Twin Peaks Festival report; interviews with David Lavery, Mark Altman, and Kenneth ~~Smith~~ *disc* reviews, and our very first "X-Files ~~item~~" 40 pages. **\$20.00** (fine)

Miscellaneous Items

DUNE STORYBOOK - In preparing this issue of WTP, we discovered we have an extra copy of *The Dune Storybook*! This is the ~~hardcover~~ edition from 1984. Tons of full-color photos from the movie! **\$20.00** (some cover wear; solid very good ~~copy~~ one copy for sale; you might want to call or e-mail ~~me~~ *me* to see if it's still available.)

BRAVO TWIN PEAKS PROMO FLYER - A two-color 5.5 x 8.5 flyer that folds out to 8.5 x 22; includes episode checklist and brief character profiles. A cool rare item! **\$7.00** postpaid (fine)

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LANDMARK 1992 TWIN PEAKS CALENDAR - This is the much sought

after calendar published by Landmark in the fall of 1991. Twelve months worth of full-color photos! But it's not 1992, you say? Hey, in 2020 the calendar will be accurate again. Until then, just enjoy the pictures from one of the most valuable Twin Peaks collectibles. And one of the best things about this calendar is that it is mint. It is still sealed in its original shrinkwrapping! Wow! We have only one, so you might want to call or e-mail to reserve it before ordering. **\$60.00**

MERIDIAN SOUNDTRACK by Pino Donaggio - 1991 film (also known as *Kiss of the Beast*) co-stars Sherilyn Fenn in one of her more sizzling roles. Donaggio's best-known work may be his music for Brian De Palma (*Carrie*, *Dressed to Kill*, though he also scored *Zelly & Me*, which co-starred David Lynch), but to be honest the reason to get this is for the great Fenn photos. As far as we could find out, this soundtrack is out of print. We sold the one offered last issue but have located another one in even better condition! The booklet is slightly worn with a couple of folds but is complete! **\$30.00**

TWIN PEAKS: FIRE WALK WITH ME PROMO CARD - 5x7 full-color promo, **\$8.00** postpaid (near mint)

WELCOME TO TWIN PEAKS - This unauthorized paperback by Scott Krikelbone was pulled from the market in 1990 and is now extremely difficult to find. Every time we find copies, they sell very quickly. We've caught a lucky streak and located a few more copies. Don't wait, or they'll probably be gone! **\$40.00** (fine), **\$35.00** (fine), **\$32.00** (fine); this copy is a fine+very fine except that it has an inscription on the title page, "Happy Birthday Suzanne!"

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The World Spins

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Twin Peaks Pilot Finally Available

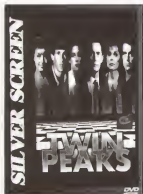
The *Twin Peaks* pilot has been released to DVD from Republic Pictures out of Taiwan. This Region 0, all-code disc will play on any DVD player (including those in the United States). The disc is not a bootleg, but a legitimate release (Republic Pictures is a subsidiary of Spelling Entertainment, who owns the rights to the pilot in Taiwan). Now *Twin Peaks* fans can own an official home video release of the original pilot—the one that aired on ABC television on April 8, 1990.

Until now the only version available (on videotape and laserdisc) has been the European version of the pilot, notable for its alternate ending (featuring Bob, the One-Armed Man, and the Red Room). More importantly, the Euro version does not contain a crucial cliffhanger that leads into the rest of the series—Sarah Palmer's vision of gloved hands digging up Laura's necktie. Needless to say, the Euro version made access to the rest of the series difficult for newcomers. What's more, *Twin Peaks* purists could never own a complete version of the series—as aired—unless they originally taped it off ABC or the Bravo cable network.

Perhaps the most exciting prospect about this release, however, is that it comes just as Artisan Home Video prepares their DVD release of the first season of *Twin Peaks*. Although Artisan made every effort, they could not secure rights to the TP pilot from Warner Brothers and so had to release the first season set without the pilot. (Due December 4, the Artisan DVD set contains the seven hour-long episodes (1001-1007) that comprise the first season.) With the Republic Pictures release of the pilot, however, the complete first season of *Twin Peaks* will be available on home video for the first time.

So how does the DVD look? Well...it's okay.

At right: Spanish-language edition of September 2001 *Cosmopolitan* with Laura Elena Harring cover



The picture and sound are nowhere near as good as what we usually expect from DVDs but are still superior to anything we could get from videotape. We can easily imagine a better transfer, but we're happy with what we have. (And since Warner Brothers seems unaware of the demand for this title, we may never get a better release on DVD, by far the preferable video format these days.)

If you're interested in buying a copy, the pilot DVD is readily available through eBay (a number of eBay merchants are selling it for a fixed price—around \$20-\$25—or you can bid on one of the many discs up for auction). We've also been informed that Kim's Video in New York has copies for sale (write to Mondo Kim's Video, 6 Saint Mark's Place, New York, NY 10003 or call 1-800-617-KIMS). Or you can check out Scarecrow Video online at www.scarecrow.com.

Since domestic release of the *Twin Peaks* pilots looks bleak, our recommendation is to get one of these Republic Pictures copies.

Laura Palmer Lives!

On 18 August, British TV channel BBC2 brought Laura Palmer back to life as part of their nostalgia show *I Love the 90s*. This first episode ("1990") was hosted by Sheryl Lee from an effective mock-up of the Red Room. Dressed in a long black gown, Lee provided us with an opportunity to see what Laura would look

like after spending more than a decade in The Lodge. She seems to be doing OK!

Twin Peaks was featured for nearly fifteen minutes as various British *C-list* celebrities hazily reminisced about



Promethea 10 (October 2000), the great Alan Moore/J.H. Williams III comic book from America's Best Comics/Wildstorm, features a familiar figure on the cover!



the show. Brief new interviews with Mark Frost, Kyle MacLachlan, Catherine Coulson and Lee herself centered around subjects like the character of Cooper, his dreams, the Log, and the wonders of Sherilyn Fenn. Various clips from the show were also included, and at one point the camera lingered over issue 49 of *Wrapped in Plastic*.

Other subjects introduced by Lee included *The Simpsons*, the dance "craze" that was in vogue, and the supermodel "phenomenon."

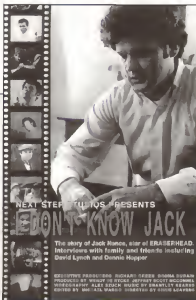
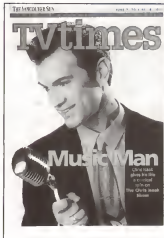
—Douglas Baptie

Lynch's Garden

The 15 July issue of *The Sunday Telegraph Magazine* cover featured David Lynch in a five-page story about his Hollywood home and garden. Lynch talks about the range of wildlife that visit the garden—including skunks and coyotes—and his attempts to prevent the squirrels from scavenging bird food. The journalist is also given a preview of a five-minute film, *Dead Mouse with Ants*. The article states that the film will be available from Lynch's web site later in the year.

And if you want a Lynchian floral display? Plant *Callistocotinus* or *Lampranthus*.

—Douglas Baptie



Watch for this documentary about Jack Nance early next year!



(letters continued from page 22)

Red Room.

I read to learn and share views, and that is exactly what your article on the final episode was all about. I look forward to the next issue on the Red Room and hopefully many more articles like this in the future. Keep up the good work.

Paul Bushnell
e-mail

Gentlemen:

Imagine a TV series with an episode something like this: Investigators go undercover across water to a place where they have no jurisdiction in order to investigate a small-town murder. Their destination: a club of questionable morals owned by the small town's tycoon who is planning to build a resort hotel on land that's not his, and which many of the townspeople oppose. At the club, a friend of the victim is working. One of the episode's writers is Bob Engels.

If you think I'm describing *Twin Peaks*, you're wrong. It's [Fox reality show] *Murder in Small Town X*. The club is called "Two Dollar Bills." And the comparisons don't end there.

Let me know what you think!

Robert Burnett

e-mail

We caught a trailer of *Small Town X* but missed the conclusion. So, uh, did the victim's father commit the murder?

Hi!

I'm a huge fan of your magazine, but I was wondering why you have never done an interview with Robert Engels? I hear he's working on a new project at the moment so this could be a good time to track him down. Has he refused to do an interview about TP in the past or has he just been hard to find?

It would be good to hear him talk about comments he once made regarding the whole "3 hours 40 minutes" version of *FWWM* that was shown at Cannes as well as his reaction to the boozing at Cannes, the subsequent cutting of the film by Lynch, etc.

It would be great to hear his side of the story!

Also, do you guys ever visit the *Twin Peaks Gazette* online (<http://www.twipeaks gazette.com/>)? They have the best and most friendly TP forum

there I have ever seen! Highly recommended!

Anyhow, keep up the good work!
John Walker
e-mail

We'd love to talk to Engels but we've never quite made the connection, John. (We believe he'd be happy to discuss *Twin Peaks*, however.) As for Cannes, we don't recall if Engels was there. For that matter, did an extended cut of *FWWM* show at Cannes? We thought they saw the same thing we in the U.S. did. (We've heard that Engels has described an extended version of *FWWM* running 3:40. Given that he was co-writer, it is not surprising that he may have seen an extended rough cut of the film at some time.) After getting your message we checked out *Twin Peaks Gazette* online. You're right—great site and very informative!

That covers it for this issue. We were pleased to receive so many responses to our WIP 33 essay. Let us know what you think of the *Red Room* article in this issue so that we'll have another rousing letters column next time!



X-Files Extra!

Last issue's deviation from the regular "X-Files Extra," in which John J. Pierce and Martha Mochison discussed the eighth season of the series, has thrown this column behind, and it's going to take a little time to get caught up. So here's the schedule: this time around we review the season three DVD set and the new official guide book. Next issue we'll concentrate on the various magazine and television appearances. Then in issue 56 we'll look at the beginning of season nine (in which Lucy Lawless will appear) and maybe the season four DVD set. We have no idea what we'll be doing after that...

Season 3 on DVD

The release of the third season *The X-Files* DVD provided us with a great excuse—and opportunity—to watch some of these episodes for the very first time.

The third season of *The X-Files* was a turning point, at least for those of us at *Wrapped in Plastic*. Long-time readers will remember that after producing detailed episode guides for years one and two of the show (season one appeared in WIP 12—an issue that remains, to this day, the highest-selling issue of the magazine, season two appeared in *Spectrum* 4), we stopped writing about the series except the occasional review in "X-Files Extra," the news sections, and a lengthy "Mythology Episode Guide" for *Spectrum* 12. Beginning with the third season, most of the longer essays and reviews were handled by John J. Pierce and Rick Kelsey.

Part of the reason for our retreat was the flood of episode guides by other publications, and we didn't think we had much to add to the discussion. But the larger reason was that by the third season, we had grown weary of Chris Carter's manipulative, incomplete stories that never lived up to their potential. *XF* was the most frustrating television show we'd ever seen, as numerous opportunities for greatness were squandered, substituted by a lowest common denominator TV mentality



David Duchovny (with Jewel Stille) from "Oubliette"



Dana Wheeler-Nicholson, David Duchovny, and Gillian Anderson in the great episode "Sisyphus"

of instant thrills and mindless stories. The final straw was Mulder's "escape" from the burning boxcar in "The Blessing Way"—an escape pulled out of thin air and a complete cheat to the audience.

So we just stopped watching the show. We'd tune in for the mythology episodes, hoping (at first, anyway) that Carter would pull everything together into a cohesive whole. Eventually we even gave up on that. By the middle of the fourth season, or perhaps the fifth season, we were regular viewers again, but we watched in a different way. We had given up on trying to fit all the pieces together, and we no longer even cared, really. We just wanted to see David Duchovny and an increasingly good Gillian Anderson put in quality performances on a weekly basis. Occasionally we were rewarded with a good episode, but that was almost beside the point by then.

Which gets us back to the third season DVD, because, for reasons we can't really explain, we were eager to watch it. After last season's disappointing Duchovny-less year, we were in the mood for some good old fashioned X-Files cases—and even better, some we'd never seen before.

Now, of course, we watch differently from those first couple of years. We know there's not going to be any continuity from episode to episode. We know that nothing's going to be explained. We know that the whole point of the show is to experience that existential jolt of wonder or terror or revulsion every three to five minutes, and then to move on to the next scene, and then the next episode. The characters don't remember what happened an hour ago, so why should we? All that matters is what happens now, this instant.

DVDs are, of course, perfect for this kind of viewing. Put in a disc and watch four episodes back to back. There are no commercials, which is always a bonus for watching any show, but especially *The X-Files*, because to become interested in the stories, you have to suspend critical judgments—the kind of critical judgments that automatically arise, as a defense mechanism,

Photos: © Fox Broadcasting Co.

when commercials are on. The world of *XF* is strange, alluring, and incomprehensible. Supernatural events arbitrarily appear in the most straightforward cases. No murder is just a murder, but inevitably the work of some psychically gifted psychopath and involves ESP or ghosts or mutants or dreams or something.

So we sat down and watched as many of the non-mythology episodes as we could before this issue's deadline. (As noted, we'd already seen the mythology episodes.) Watched with our new (not really new, it's about two years old) mindset, the episodes were a lot of fun. In "The List," a death row inmate returns from the dead to seek revenge on those who mistreated him (or so he believes). Actually, this one, written and directed by Carter, wasn't all that great (was the man innocent of his crime or just supposedly mistreated in jail?), but the next one, "28hly," about a serial killer who seeks out lonely, overweight women on the Internet, features a stand-out performance by Timothy Carhart as the killer and great directing by David Nutter. "The Walk" has a quadruple amputee Gulf War vet seeking revenge (via astral projection) against military personnel he blames for his condition. Nothing special about that story, but who can forget the terrifying death of Capt. Janet Draper in the swimming pool? In "Oubliette," a former kidnapee janitor experiences what a current victim is going through at the hands of the same abductor. It doesn't make any sense, but there's an incredible scene near the end when Mulder—possibly reliving the experience of his own sister's disappearance—struggles to revive the new victim, a young girl who has drowned. Scully, fearing that Mulder is on the verge of an emotional breakdown, pleads for him to control himself and realize that they've lost the girl. (As usual, Scully is wrong, but that's another story.) Duchovny is sensational here, imbuing Mulder with passion and intensity, providing a gutwrenching performance that pours from the screen. And then there's "Syzygy," perhaps the best episode of them all and arguably Carter's best script ever. A rare alignment of planets causes strange things to happen in the small town of Corny (comedy?). In an episode that plays like the best of Darin Morgan's *XF* work, Scully and Mulder get on each other's nerves like never before, arguing about who should drive, which way to turn at a stop sign, Satanic markings on a victim, and just about everything else—Scully is particularly miffed at Mulder's supposed flirting with the local detective on the case, Angela White. According to *Trust No One*, the official season three *XF* book by Brian Lowry, some hardcore fans didn't care for this one, with Mulder and Scully's out-of-character activities. (One night at a hotel, Scully mocks Det. White and lights up a cigarette, while Mulder, in his room, makes himself a drink.) But—par for the course, it seems—we thought differently: we loved it. It's one of the funniest episodes in the entire run.

There's no denying that, approached in a certain way, the allure of *XF* is immense. The photography is uniformly great, particularly for a television show. While it's easy to make fun of the reliance on dark, back-lit scenes or the agents searching abandoned buildings by flashlight, they're still more interesting to look at than the usual light-by-numbers television. It's also hard to argue that Duchovny is always fascinating as Mulder—alternately intense and throwing out one-liners—and looks cool walking slowly with his long overcoat blowing in the wind.

So were we wrong about *XF* all along? Not really. The show can be lots of fun and creates some extraordinary eye candy, but in the beginning we hoped for more. We hoped it would appeal to the mind as well. And it should have, because the pieces were in place. But it took the easy way out and settled for less. It's a show that creates an emotional resonance that's perfect for viewers with short attention spans, and perhaps it does this better than any show ever has. (We're not saying that all *XF* fans have short

attention spans, only that the show is designed for such.) When the discs are on the shelf, it's hard to see what all the fuss is about. Most of these are not shows to watch over and over again ("Syzygy" is a notable exception). But when all the lights are off and the disc is in the player and there are no interruptions, it's easy to give yourself over to the show and let the adventures flow over you.

Like the first two seasons, the third-season disc comes with a lot of great extras—it remains the standard by which television DVDs are judged. Aside from forty-six television commercials for the episodes and seventeen "Behind-the-Truth" spots that originally aired on the F/X channel, there are five deleted scenes, seven special effects clips, an all-new documentary, and commentaries on "Jose Chung's From Outer Space" and "Apocrypha." Even to the non-*XF* fanatic (like us), these are great collections. If for nothing more than "Syzygy" and the Darin Morgan-written "Jose Chung" and "Clyde Bruckman's Final Repose"—not to mention the mythology episodes—you can't go wrong with this DVD set.

Not Quite All Things

Volume six of *The Official Guide to The X-Files*, covering season seven, arrived a few months late, but who's counting? The book is about as pointless as previous volumes (aside from the obvious point of making money for HarperCollins Publishers), as each episode is given page after page of plot synopsis followed by

largely inconsequential notes. Andy Meisler went through the motions for the past three volumes, but now the reins have been turned over to Marc Shapiro. No biographical information about him is listed in the book, but this appears to be the same writer who has produced such quickie books as *The Anderson Files: The Unauthorized Biography of Gillian Anderson*; *What's Your X-Files? L.Q.?*; and an unauthorized biography of *Lacy Lawless*, *Warrior Princess*.

Not that it really matters, because by now the formula has been established. The plot summary really isn't a summary at all, but a novelization of each screenplay. (WIP contributing writer Rick Kelsey—possessing endurance that we do not have—actually reads through some of these summaries and tells us that they sometimes do not follow the televised versions, making him wonder if the writers have even watched the episodes.) Anyway, each "summary" is followed by a page or two of superficial "back story" notes.

How superficial? The first thing we turned to was "all things" Gillian Anderson's fascinating effort that she wrote and directed. What would Shapiro say about the debate that this was the episode in which

Scully slept with Mulder? What interesting quotes would he get from Anderson, or perhaps Chris Carter or Frank Spotnitz? At the time this episode aired, it seemed like an important turning point in the series, but in light of Scully's pregnancy in season eight, it seems even more important.

Apparently not to Shapiro. The entire issue, including the ongoing debate, doesn't even get mentioned. Not a word, not a syllable. WIP readers know that we've never been obsessed with the will-they-or-won't-they Scully/Mulder relationship, but let's face it, that's partly what "all things" was all about! To let the issue slide without comment is inconceivable.

There are plenty of mentions, however, about how wonderful and daring and innovative and ambitious the show is. Okay, we're not naïve. This is the "official guide," after all. And unlike some *XF* fans, we kinda liked the seventh season—not only "all things," but "The Goldberg Variation" and "X-Cops" and, yes, even "Closure" and a few others. We just wonder for whom these books are intended. True fanatics won't learn much new (or find answers to the questions they really have), and everyone else won't want to shell out \$18.



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TV Magazine 9/29/96

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CANADIAN TV GUIDE 5/4/96 - Same article as the 4/6/96 U.S. TV Guide edition, but with a different *XF* cover, different color photos, and a new sidebar with Carter commenting on the final episodes of the season—four pages in all. (fine) **\$25**

CANADIAN TV GUIDE 7/11/96 - Special double-cover edition, one with Anderson, another with Duchovny! Inside is a 4-page article on the *XF* movie, a 5-1/2 page episode guide/checklist of the first five seasons, and a page of misc. *XF* facts. A really nice set! (near mint) **\$20-per set \$9 per set**

DETAILS (Oct. 95) - Hard-to-find issue with a Duchovny cover and 7-page article/interview, plus several new photos! (near mint) **\$30**

DREAMWATCH 22 (June 1996) - Full-color British *5F* mag! Anderson cover; seven pages devoted to *XF*, including a three-page article on Anderson's *Film* magazine photo shoot. The issue also includes two separate, full-color "card prints" (8.25" x 11.75"), of Duchovny and Anderson. The publisher is sold out, but we still have a few copies! Polybagged. (fine) **\$20**

ROLLING STONE 734 (May 16, 1996) - This is the U.S. edition, not the Australian edition, but if you have that one, you'll want this one too,

because the interviews and interior photos are different. Inside is a review of the songs in the *Key of X* album; interviews with Duchovny, Anderson, and Carter; and some cool photos! We're hesitant to put this on sale at all; take advantage of our temporary weakness—but you better hurry! (near mint) **\$40** This issue is now **\$15**

SPECTRUM 8 - Long unavailable! We found a few copies with very minor printing defects, but the content and covers are unaffected. **\$10**

STAR WARS GALAXY 2 (Winter 1995) with *X-Files* ashen comic book - This magazine comes polybagged with a separate "ashcan" *XF* comic book that reproduces in black and white the first 14 pages of the first *XF* comic book by Topps. The ashcan does not contain any new material, but it's a neat collectible. (fine/near mint) **\$35**

TV MAGAZINE (9/29/96) - This TV supplement to the Dallas Morning News was distributed almost exclusively in the North Texas area. There is an *XF* color cover and brief mention inside with a small b&w photo of Duchovny. There's no feature article, though, so this is for the hardcore fan only! (vg+fine) **\$42**

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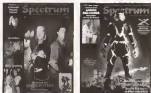
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